

THE QUARTERLY JOURNAL OF SPEECH EDUCATION

VOLUME VI

NOVEMBER, 1920

NUMBER 4

THE CONSTRUCTION OF THE ORGANS OF VOICE and their FUNCTION IN SPEECH PRODUCTION

CHARLES ANDREW FRITZ
Otterbein College

ONE subject of great importance to the voice user and a subject which is so often neglected is the knowledge of the construction and function of the organs of voice. Especially is this true of the public speaker whether he be orator, actor, reciter or teacher. Just as a skilled artisan can not secure the best results from the machine he operates unless he knows every detail in the working of that machine, no more can the speaker expect to attain the highest in his art without knowing in some degree at least the mechanism at work in the delicate instrument with which he must secure his results. Many of the throat diseases so prevalent among public speakers, many of the defects in speech are caused by wrong use of the vocal organs; but these diseases and defects could in most cases be wholly cured by correct application of the principles of voice production.

It is true indeed that much has been written on this subject by specialists who have made an exhaustive study of the vocal organs, but no one treatise presents the subject in its entirety. In some cases the treatment of the subject is too general and hence not clear, but generally one or two organs are discussed in detail while the others receive only a cursory treatment. It shall be the purpose of this article to present the subject as a

whole, to show the relation between the different organs and parts of organs and to discuss the function of all the organs in the production of speech. The functions of the organs will only be shown however in their relation to speech production. Furthermore, the functions of the organs in sustaining life will not be mentioned for this also lies outside the scope of our discussion. Only the construction of the organs and their action in producing simple English speech will be considered.

Broadly speaking, the organs of voice may be considered in three main divisions according to their function in producing speech: (1) the motive power of the voice, consisting of the lungs, trachea and bronchial tubes; (2) the vibratory element consisting of the larynx, containing the vocal cords with all the muscles which operate them; and (3) the resonator, consisting of the ventricles of the larynx, false vocal cords, epiglottis, pharynx, mouth and nasal cavities. As all sound is caused primarily by the stream of air from the lungs we shall consider the divisions in their logical order, that is following the stream of air from its beginning until it is formed into speech in the resonating cavities. In considering the first division however we shall have to describe the trachea and bronchi first because a clear knowledge of their construction is necessary to an understanding of the lungs.

The trachea or windpipe is a fibrous tube from four to four and one half inches in length and from three fourths to one inch in width which extends from the larynx to the bronchial tubes. These latter are smaller branches of the trachea leading to the lungs and with the trachea serve as a passage for the air used in voice production. The trachea is made up of from sixteen to twenty ring-shaped cartilages each of which makes about two thirds of a circle, so that at the back there is an open space over which stretches a smooth muscle tissue. On account of this muscle tissue and numerous muscle fibers which underlie the mucous membrane with which the tube is lined, the trachea can be distended or narrowed, shortened or lengthened at will. The outer surface of each cartilage ring is flat, but the inner surface is convex from above down so as to give greater thickness to the cartilage in the middle. All these rings are held together by a strong, elastic, fibrous tissue which besides occupying the space

between them, extends over their surfaces so that the cartilages have the appearance of being imbedded in the tissue. This arrangement of elastic cartilage rings held together by elastic tissue enables the tube to have a high degree of flexibility so that it not only serves as a passage for the stream of air from the lungs through the larynx, but by its changes in shape influences to a large extent the flexibility and resonance of tone. The air set in vibration by the vocal cords is reinforced slightly by the walls of the trachea and also sympathetic vibrations are imparted to it by the resonating cavities above. The chief reason however for the great flexibility in the trachea is that the larynx in voice production is constantly moving up and down, stretching or contracting the trachea with every movement. In low tones the larynx falls and the trachea becomes shorter and wider; in high tones the larynx rises and the trachea becomes longer and narrower.

At its lower end the trachea divides and the two branches called the bronchi lead to the lungs. In construction these resemble the trachea, the cartilage rings being incomplete behind so that the tubes may be more elastic and readily changed in shape. Thus the bronchi serve the same purpose in voice production as the trachea. These two branches however differ from each other in size and position. The right tube is larger than the left and more nearly vertical, while the left is longer but narrower. The right has from six to eight rings, while the left has from nine to twelve. The right bronchus divides into three branches one leading to each lobe of the right lung, while the left has two branches one going to each lobe of the left lung. These branches then divide and subdivide until they end in the minute air cells of the lungs.

The lungs then, while their outer surface appears smooth and of a solid substance, are in reality composed of a highly elastic spongy mass. The right lung is the larger and has three lobes while the left has two. The bronchial tubes as stated above divide and subdivide after they enter the lungs. Each bronchus divides into smaller bronchi, these into still smaller bronchi and so on until the tiny air cells are reached. As the tubes become smaller the cartilage rings disappear and their place is taken by cartilage plates. In the smaller bronchi a circular layer of smooth

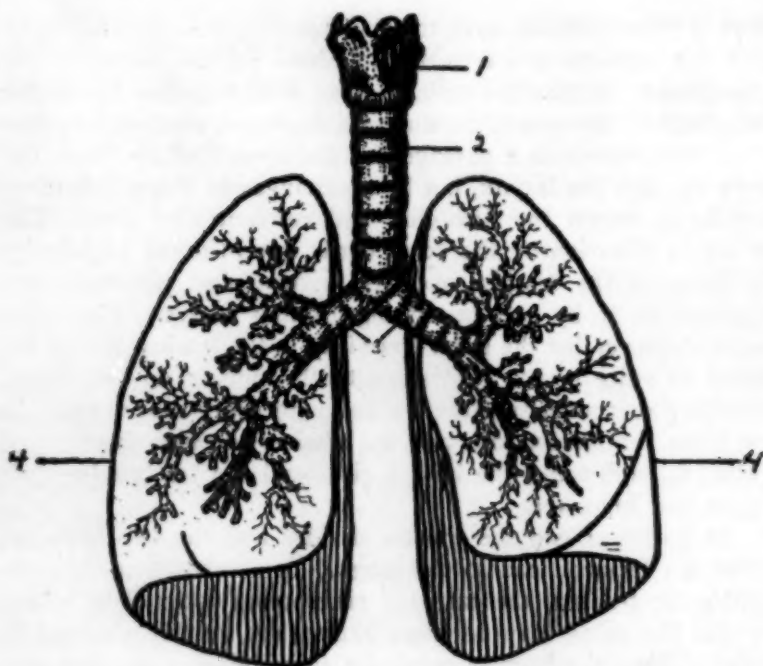


FIG. 1

Lungs, trachea and bronchi. From Human Physiology—Flint.
1, larynx; 2, trachea; 3, bronchi and their subdivisions; 4, lungs.

muscle intervenes between the cartilage plates and the mucous membrane. In bronchi whose diameters are less than 0.1 mm. even these cartilage plates are lacking. The smallest bronchioles which have a diameter of about 0.2 mm. are called terminal or respiratory bronchi. At this point the tube opens into what is called the atria made up of from three to six distinct chambers. Each of these chambers opens into from two to five air sacs which are large irregular spaces having concave spherical depressions called air cells. The walls of the cells are thin and very elastic and in each there is a small hole for communication with the air sac and finally the bronchus. "It is estimated that there are not less than six hundred million of these cells in the lung of a full grown man."¹ Each system of atria with their air sacs makes up a lobule and these are separated from each other by tissue.

¹ Voice, Song and Speech. Browne and Behnke.

Each lobule is placed in such a position that its base extends toward the outer surface of the lung and its apex toward the root. For this reason the peculiar conical shape is imparted to each lobe of the lungs.

The spongy mass of each lobe is covered by a tough, elastic serous membrane called the pleura. There is only one place at which this is open and that is on the median side where the veins and bloodvessels enter the lung. The pleura serves a double purpose. It not only serves as a covering for the lungs and by its infoldings separates the lobes from each other, but also aids in respiration. The chest cavity is lined with the same serous membrane and as the lungs fit tightly in this cavity, the two membranes are in close contact. In this way the two surfaces are lubricated with serous fluid and move on each other without friction. The bottom surface of the lungs also fits tightly over the diaphragm in the same manner. Since the lungs fit tightly in their cavity on all sides, no air can reach the outside of the lungs and the whole atmospheric pressure is borne by the chest walls. At the same time the air presses with its full weight on the interior of the lungs and they are distended as far as the chest cavity will allow.

The function of the lungs in voice production is well-known. The contracting of the chest cavity by the muscles of respiration and so driving the air from the lungs must always be an active process, for in passive expiration the current of air is not strong enough to produce voice. The muscles used in this process although directly concerned in producing voice are not organs of voice and will not be discussed here. Not all of the air however is forced out of the lungs by these muscles. The total capacity of the lungs is about two hundred cubic inches, but part of this is residual air and can never be expelled. About one hundred cubic inches of the total capacity is reserve air which remains in the lungs in quiet breathing but may be expelled by voluntary effort.² This is the air that is used in the production of voice and generally permits of prolonged vocal effects. When a speaker runs out of breath in the utterance of a phrase or sentence it means that the reserve supply has been exhausted.

Situated directly at the top of the trachea is the larynx which is the most important of the organs of voice, for it is here that

² Human Physiology. Flint.

the fundamental tones are produced. This organ which is about two inches in height and one and one half inches in width is made up of nine cartilages partly joined by synovial joints and partly by membranes. In the female the larynx is about one third smaller than in the male and all the cartilages are thinner and more delicate. The outer front contour which in men forms an acute angle known as the "Adam's Apple," in women is round. The part from the vocal cords upward is much smaller which causes the position of the whole organ to be much higher in women than in men. These general characteristics of the larynx have a great influence upon the pitch and character of the voice as is plainly shown by the differences between men's voices and women's voices. All the dimensions are greater in high notes than in low notes. Furthermore, the cartilages of the larynx by means of the muscles attached to them are capable of an infinite variety of changes in size and shape. Each change of pitch in the voice and each vowel sound requires a special position of the larynx. For this function the substance of which the organ is composed is admirably fitted, for the cartilages are solid enough to serve as an attachment for the muscles and yet sufficiently pliable to admit of all the changes in shape brought about by these muscles. They are aided in their work by the mucous membrane lining the whole interior of the larynx and secreting a thin fluid

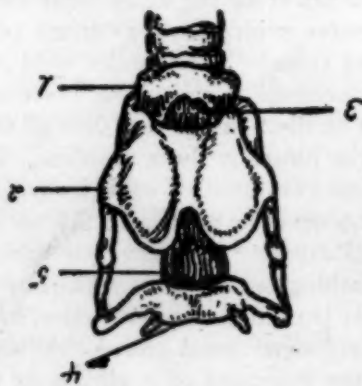


FIG. 2

Larynx. *From Voice Production—Mills*

1, Cricoid cartilage; 2, Thyroid; 3, Crico-thyroid membrane; 4, Hyoid bone; 5, Epiglottis.

called mucous which keeps the whole interior in a moist state and lubricates the joints and muscles.

The foundation of the whole larynx is the cricoid cartilage which it attached to the top ring of the trachea. The lower border of the cricoid is parallel with the rings of the trachea, but the upper border rises from front to back so that the back is about four times as high as the front and the whole cartilage resembles a seal ring in shape with the seal behind. This large part behind affords attachment to the large muscles of the larynx, to the thyroid cartilage and to the arytenoids which in turn afford attachment to the vocal cords.

Directly above the cricoid and resting upon it is the large thyroid cartilage. This consists of two symmetrical shields or plates united in front at an acute angle which forms the prominence known as "Adam's Apple." These plates from their place of uniting run obliquely backward and leave the larynx open at the back. Each shield at its posterior edge has a sharp upward prolongation like a horn, and also a lower prolongation of the same kind. The lower horn, on each side rests upon and forms a joint with the back of the cricoid and these two cartilages are attached to each other only in this way. The gap thus left between the upper edge of the cricoid and the lower edge of the thyroid in front is filled in by a membrane known as the crico-thyroid membrane. The thyroid can thus be rotated back and forth upon its axis and when it is rolled down so that its front edge approaches the cricoid, the membrane intervening is folded. The upper horns are connected with the hyoid or tongue bone by the thyro-hyoid ligament and by this means the whole larynx is suspended from the hyoid bone.

Rising inside the thyroid and resting on the broad upper edge of the cricoid are two arytenoid cartilages. These are in the shape of pyramids with triangular bases, slightly hollowed out so that they form free joints with the edge of the cricoid and are enabled to move freely in all directions. One corner of each pyramid points forward and is called the "vocal process" for it is to this that the vocal cords are attached. To the side which is turned outward the largest muscles are attached and hence this is called the "muscular process." The inner surfaces of the pyramids are opposite and parallel to each other. The sur-

face turned toward the back has also attached to it one or two muscles which are not as important as the others. Each arytenoid cartilage has at its summit a small pliable cartilage to protect it from the pressure of the epiglottis striking against it when swallowing. This is the cartilage of Santorini. From each of these cartilages running up to the epiglottis is a band of mucous membrane called the aryteno-epiglottic fold. These bands are stiffened by the Cuneiform cartilages which are simply little strips of gristle. The enlarged upper terminations of these are known as the cartilages of Wrisberg.

These cartilages play a most important part in the production of voice. By their action the vocal cords are brought together or tightened and on account of their ability to move freely at their joint with the cricoid they are capable of an infinite number of movements which will be explained in detail when we consider the action of the muscles.

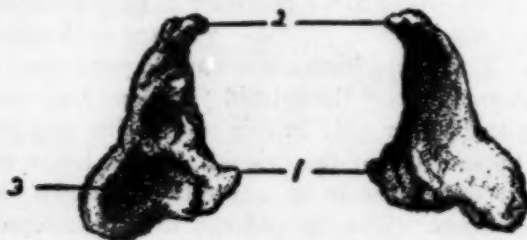


FIG. 3. THE ARYTENOID CARTILAGES

From Voice Production—Mills

1, vocal processes; 2, cartilages of Santarini; 3, joint with the cricoid.

The vocal cords as they are commonly called are not really cords, but the thin edges of projecting folds or ledges of membrane and muscle. They extend horizontally across the larynx being attached behind to the vocal processes of the arytenoids and in front are attached together to the wall of the thyroid in the angle between the shields at a point rather lower than halfway between the top and bottom. The length of the cords varies but in men they generally average about seven-twelfths of an inch and five-twelfths of an inch in women. The thyro-arytenoid muscle runs along the outer edge of each ligament and is firmly bound to it by some of its own fibers. The space between

the outer border of this muscle and the inner surface of the thyroid is padded with loose connective tissue so that the cord is really the free edge of a projecting fold of membrane. The upper part is broader than the lower giving the cord the appearance of a triangular ledge of membrane and causing the inner edges to project towards each other. The mucous membrane of the lungs cover all of the triangular ledge except the thin edge which is left a pearly white. This edge is made of fine elastic tissue mingled with fibers running lengthwise. In phonation it is rendered thin and sharp by the tension, but in quiet breathing when it is relaxed the edge is thick and rounded.



FIG. 4. TRANSVERSE SECTION OF LARYNX

From Voice Production—Mills

1, Thyroid cartilage; 2, vocal ligament; 3, glottis; 4, Thyro-arytenoid muscle; 5, Arytenoid muscle.

The vocal cords are absolutely essential to the production of voice and the larynx with its delicate muscles exists only for their protection and manipulation. Their many movements are exceedingly complex and varied. As the cords are fixed at one end all movements for their approximation must take place at their posterior ends. In quiet breathing the cords are apart but in order that sound may be produced they must be brought into complete or partial contact for sound is produced by air being forced through the narrow space between them known as the glottis. To accomplish this they must be brought together behind by the action of the muscles controlling the arytenoids. In preparation for the tone they must be brought into complete contact before the air is forced through. Their natural elasticity yields to the pressure of the air from the bottom, but they recoil

at once to close the passage and then of course must again yield to the pressure and so on, causing the cords to vibrate. The vibrations of the cords produce vibrations in the stream of air which are reinforced in the resonating cavities until the complete tone is formed.³ To produce voice the vocal cords must also be varied in length and tension. When the thyroid is rotated upon the cricoid so that its lower front edge approaches the edge of the cricoid, the front attachment of the cords moves forward while the back attachment remains fixed. Thus the cords are tightened, the vibrations become more rapid and the pitch is raised. When the tension is again relaxed the pitch is lowered. When the cords are slightly relaxed the vibrations become wider and the tone louder. Length is also a factor in pitch, hence women's voices are higher than men's. In the falsetto the cords are stretched so tightly that only the free edges vibrate. In whispering they are relaxed so that they do not vibrate, but a rushing sound is caused by the air passing between them.

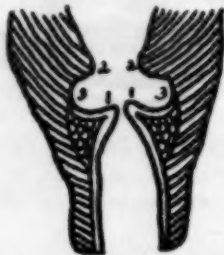


FIG. 5. SECTION OF THE LARYNX SHOWING VOCAL CORDS

From Practical Elocution—Fulton & Trueblood

1, Vocal cords; 2, false vocal cords; 3, ventricles of the larynx.

About two fifths of an inch above the true vocal cords and running parallel with them are the false vocal cords. These are similar to the true cords except that they are smaller and have no thin vibrating edges. While the true cords are the upper edge of a membranous fold, the false cords form the lower edge of another membranous fold as is shown in the diagram. They are composed of white and inelastic fibers mixed with a few elastic ones. The depressions between the false vocal cords and the true cords are known as the pockets or ventricles of the larynx

³The Voice. W. A. Aikin.

and are in rare cases quite deep, but generally are shallow. These with the false vocal cords have no essential part in voice production except as resonators. The main purpose of the false cords is to serve as a protection to the true cords. In coughing and swallowing they come together and close the glottis. In the production of tone they never meet, although in high notes they come closer together but in low notes are again separated. This however serves only to change very slightly the shape of the resonant cavity. The pockets of the larynx separating as they do the two pairs of vocal cords, are the means of isolating the true cords thus affording them room to range themselves and vibrate freely. In resonance they allow the sound waves to expand sideways and increase their vibrations to some extent. They also serve the further purpose of producing with their many little glands moisture for the lubrication of the vocal cords.

The vocal cords and the cartilages of the larynx are manipulated by a system of very fine and delicate muscles. These in general are of two kinds, the extrinsic and the intrinsic. The extrinsic muscles, the purpose of which is to elevate and depress the larynx as a whole, are attached to its outer surface and to the adjacent bones such as the hyoid bone and sternum. The intrinsic muscles are within the larynx and control the action of the vocal cords. They are named for the cartilages to which they attach, between which they lie or which they operate. There are nine in all, four pairs and one single muscle. These in turn are of two kinds, those which bring together and draw apart the vocal cords, and those which increase and relax their tension. In each of these functions two or three muscles always work together and a muscle whose main function is to tighten the vocal cords may also aid in approximating them.

The most important of these muscles are the two thyro-arytenoid muscles. These arise in front from the upper part of the crico-thyroid membrane and the lower part of the thyroid cartilage. Each one from here passes backward along the vocal cord and is attached to the front and side of the corresponding arytenoid. As was before mentioned, this is the muscle which extends along the vocal cord and forms a part of the projecting ledge. While many of the fibers are attached to the cords, some are also attached to the front of the arytenoid and some to the fold between the arytenoid and the epiglottis.

These two muscles have a great influence in producing variations in pitch and quality of the voice. Passing along the vocal cords as they do, their contraction regulates the thickness and rigidity of the ligaments and so modifies their tension. By reason of their attachment to the arytenoids and thyroid, they can regulate the tension of the cords in a more direct way. When these muscles are contracted the thyroid will be raised relative to the cricoid as far as it will go and the cords will be thus relaxed. Other muscles are required to pull the thyroid down again. They can also twist the arytenoid cartilages by pulling at their muscular processes, thus approximating the vocal processes and bringing the vocal cords together.

The antagonists of the thyro-arytenoid muscles are the crico-thyroid muscles. These are situated on the outside of the larynx. The fibers of each one arise at the front and side of the cricoid, then diverge and pass over the crico-thyroid membrane and are attached to the lower border of the thyroid cartilage. When these muscles contract the front of the thyroid is pulled down toward the cricoid and the vocal bands are increased in tension. This tension is relaxed when the muscles relax or when the thyro-arytenoid muscles overcome their resistance and pull the thyroid up. In this way these two pairs of muscles mainly govern the pitch of the tones produced by the vibration of the vocal cords. The crico-thyroid muscles may at times act alone to regulate the tension of the cords and thus are generally acknowledged to be the muscles most used in ordinary speech.⁴

Two other pairs of muscles which are antagonistic to each other are posterior and lateral crico-arytenoid muscles. Both pairs connect the arytenoid cartilages with the cricoid. The posterior crico-arytenoid muscles arise from each lateral half of the posterior surface of the cricoid and from there pass upwards and outwards to the outer angle of the lower part of the arytenoid cartilages. By pulling on the muscular processes these rotate the arytenoids outward and so separate them. At the same time they pull the cartilages downward and backward which also separates them and tightens the vocal cords. The arytenoids can then be brought inward and upward again by the action of the lateral crico-arytenoid muscles. These arise on the inside of the

⁴The Hygiene of the Vocal Organs. McKenzie.

cricoid from the sides and upper border, pass upward and backward and are attached to the base of the arytenoids. By pulling on the muscular processes these muscles rotate the arytenoids inward and so approximate them. At the same time they pull the cartilages upward and forward which action also approximates them and relaxes the tension of the vocal cords. Because of this action this pair of muscles is the most important in approximating the vocal cords. When the posterior and lateral crico-arytenoids work together, each neutralizes the tendency of the other to rotate the arytenoids and so the downward pull of each is alone left. This causes each arytenoid to slip downward and outward from its joint with the cricoid and the cords are thus separated. It is then left for another muscle to approximate them.⁵

This action is performed by the posterior arytenoid muscle, the single muscle which was mentioned above. It passes from the posterior surface of one arytenoid cartilage to the posterior surface of the other. Its function is to pull the arytenoids together and thus approximate the vocal cords. It also at times aids in pulling the tips of the arytenoids together and in drawing the epiglottis down over the glottis thus shutting the larynx off from the parts above.

While the action of each muscle has been discussed separately, it must be understood that they all play some important part in the production of each tone of the voice. The main function of the crico-thyroid muscle is to cause the cricoid to swing upon its two points of articulation with the thyroid, bring it closer to the lower edge of the thyroid and thus depress the posterior portion carrying the arytenoids which of course increases the tension of the vocal cords. At the same time the thyro-arytenoid muscles may also increase the tension of the vocal cords and bring together the arytenoid cartilages. In the production of this same tone the lateral crico-arytenoids and the posterior arytenoid muscle may lend their aid in bringing together the arytenoid cartilages and so approximating the vocal cords. These muscles acting in conjunction with each other are capable of producing in the glottis an infinite variety of shapes and movements. By assiduous practice and training these muscles may be cultivated to a very

⁵ The Human Body. Martin, Chapter III.

high degree so that they may be able to produce tones of the most wonderful beauty and covering the widest range of pitch. The vocal cords however with the muscles controlling them are not entirely under the guidance of the will but partly of the ear. We must hear the sound in our mind before we can make it and it is the belief that the special nerve which directs the action of the muscles is connected with the auditory nerve centers.⁶

Directly above the false vocal cords and serving as a covering to the larynx is the epiglottis. This is a leafshaped lid of elastic fibro-cartilage covered with mucous membrane, and is attached to the inner side of the thyroid just below the joint where the wings are united. When it is pressed down, it extends out over the glottis and so separates the larynx from the parts above it. The epiglottis is generally in this position during the act of swallowing so that particles of food may not enter the windpipe. In ordinary respiration it projects upward and lies against the posterior part of the tongue. In voice production it forms a curve over which the tone is guided to the resonator. Besides this the epiglottis has some influence in resonance, for it "serves to turn the sound waves and direct them against the back of the pharynx from whence they are reflected into the mouth."⁷ Thus changes in voice may come from changes in the size of the epiglottis as for instance, "when the tongue is depressed at the back and the epiglottis partly closed the effect upon the tone is to render it fuller and deeper."⁸

Although the epiglottis, false vocal cords and ventricles of the larynx have some part in resonance and modify slightly the character of the tone, we may properly begin our discussion of the third main division, the Resonator, with the discussion of the pharynx. This is the name given to the passage-way extending from the larynx back of the mouth to the nasal cavities. It is generally considered as being behind the nasal cavities, the mouth and the larynx. The part behind the nose is the naso-pharynx, the part behind the mouth is the oro-pharynx and that behind the larynx the laryngo-pharynx. This last forms the beginning of the oesophagus through which food passes to the stomach but the only part of this acting as a resonator is that back of the

⁶ *The Voice*. W. A. Aiken.

⁷ *Voice, Song and Speech*. Browne and Behnke.

⁸ *Practical Elocution*. Fulton and Trueblood.

opening between the wings of the thyroid above the vocal cords. The back wall of the pharynx for part of the distance is formed by the bones of the spine but the other walls are muscular and thus the cavity is capable of a great variety of changes in shape. In front above the tongue this passage opens into the mouth cavity and at the top into the nasal cavities. Thus the nose can communicate freely behind with the mouth and throat and the only way to close the passage joining them is by raising the soft palate.

The tone when it issues from the vocal cords is very feeble in itself and the action of the resonator in giving volume and quality to this tone is therefore very important. Not all the parts above the larynx serve this purpose. The mouth while it is the most important of the resonant cavities, also moulds the tone into articulate speech. It is walled by the tongue at the bottom, by the hard palate and soft palate at the top, by the cheeks at the sides and by the teeth and lips in front. Of these the teeth, hard palate and lips serve only as resonating surfaces; the lips interrupt the stream of air to form a few consonants, while the tongue and soft palate are the chief agents in forming the greater part of the sounds used in speech.

The hard palate is a hard, bony, arched structure extending back from the upper teeth, forming the dome of the mouth and the base of the nasal cavities. Extending back from the point where the hard palate ends is the soft palate. This is a movable partition formed by a variety of muscles and is covered by a continuation of the mucous membrane which lines the hard palate. It has the shape of an arch just as the hard palate. Hanging down from its center at the back is a grape shaped pendant called the uvula. This consists chiefly of a muscle running into the middle line of the soft palate and which has the power of shortening, elevating and retracting the uvula. This muscle joins the "tensor" and "elevators" muscles which compose the soft palate and which serve to tighten and raise it.

The soft palate plays an important part in speech production. When the nasal cavities are to be shut off from the throat, the soft palate is raised and pressed against the back of the pharynx. If the mouth is to be shut off from the throat and nasal cavities as in the production of nasal tones, the soft palate is lowered and

rests closely upon the back of the tongue. In the production of high tones also this organ is raised. This does not determine the pitch, but is the result of the high tone and takes this position to accomodate the resonance chamber to the overtones. In low tones the organ is lower for the same reason. The function of the soft palate in the production of the different vowel and consonant sounds will be taken up in connection with speech production.

On either side the soft palate is continued by two muscular folds called the fauces. Each of these folds has two ridges known as the "pillars of the fauces" which extend to the lower jaw. Between these lie the tonsils which are simply two small granular bodies about the size of a hazel nut and which have no effect upon voice production except when they become swollen through disease. The pillars enclose muscular fibers which act upon the tongue, the sides of the pharynx and the upper part of the larynx. The anterior pillars contain a pair of muscles which by their contraction straighten and tighten them thereby bringing them closer together and narrowing the space between them known as the isthmus of fauces. The posterior pillars contain a pair of muscles which arise from the upper horns of the thyroid cartilage and which by their contraction not only tighten and bring the posterior pillars nearer together, but also bring the plates of the thyroid closer together thus narrowing the space between them. Thus it can be plainly seen that the fauces by the contraction of the muscles in their pillars, are able to greatly narrow the mouth chamber and so have a great effect upon the quality of the tones.

The organ chiefly concerned in the moulding of the stream of air into speech is the tongue. This springs from the front wall of the lower jaw and is composed entirely of muscles whose fibers spread upward and outward like an open fan to the tip at one end and the hyoid bone at the other. This bone to which the root of the tongue is attached resembles the Greek letter Y and is placed horizontally in the throat a little above the larynx, with its convex border in front and the long processes pointing backward. As mentioned above it is from this bone that the larynx is suspended by being connected to it by the horns of the thyroid cartilage and the hyoid ligament. The tongue is

composed of two kinds of muscles, the intrinsic which compose the body of the organ and the extrinsic which connect it with the larynx, pharynx and other surrounding parts. The processes of articulation are performed entirely by the intrinsic muscles while the extrinsic muscles only assist the action of the pharynx and larynx in producing tone.

Although the tongue is the chief organ in speech production, it is not absolutely essential to speech. Persons whose tongues have been cut away have still been able to make all the sounds in which the tongue plays a part with the exception of course of the lingual consonants. The function of the tongue was supplied by the increased activity of the other organs. In normal conditions however the resonance of each vowel is regulated by the tongue and its peculiar quality given to it which distinguishes it from all other vowels. Besides this it aids in the production of thirteen of the twenty-one consonant sounds. Furthermore, the quality of the tones is made to vary in a great degree by the tongue and soft palate acting together. When the tongue is raised behind and the soft palate made to approach it, the tone acquires a nasal character. When the tongue alone is raised behind, the tones become muffled.* The movements and position of the tongue in the production of each particular sound will be explained when we come to the discussion of speech production.

While the greater part of the reinforcing of the sound takes place in the mouth, the tone would lose its clearness and ring were it not for the additional resonance which the nasal cavities contribute. These are two irregular shaped cavities opening behind into the pharynx and having for their base the hard palate. They are divided into two main divisions by a vertical partition known as the septum which while being made of bone above, is cartilaginous and flexible below. The cavity on each side of the septum is still further broken up by small turbinated bones which form three channels. In this way as much surface as possible is presented to the air. On either side of the nasal passages and above, below and behind them are hollow spaces, "sinuses," in the neighboring bones which all directly or indirectly communicate with the nose. The whole system of

* The Hygiene of the Vocal Organs. McKenzie.

cavities included in the term nasal cavities present a great surface for resonance and hence are of great influence in determining the quality of the tone for it is here that the tone is given ring and clearness. In nearly every sound that is produced, part of the air is sent through the nasal cavities and the difference in the tone can be noticed at once if the soft palate is raised and the air shut out from these cavities. In the same way the resonance is in part destroyed and the tone becomes deadened when the delicate mucous membrane lining the cavities becomes diseased or when the channels are obstructed by growths.

Let us observe for a moment the action of all the resonating cavities as they reinforce the fundamental tone after it leaves the vocal cords. As was mentioned above, the character or quality of the sound is determined by the resonant cavities while the pitch is determined by the tension of the vocal cords. All the resonating cavities can remain fixed in one position while the voice runs through two octaves of pitch.¹⁰ Just as soon however as the quality of a tone is to be changed the shape of the resonating cavity must be readjusted by the movement of the tongue, lips and soft palate. For every tone there must be a special adjustment of the parts of the entire tract. It must be remembered however that in normal tones the fundamental divides into two streams, one going over the soft palate into the nasal cavities and one going into the mouth. The character of the tone is determined to a great extent by the distribution of these two streams between the nose and mouth. "In the production of low notes, the openings into both the mouth and nasal cavities are open and all the cavities resound. As soon as the tone rises in pitch the isthmus of the fauces contracts, the part immediately above the glottis is constricted, the pharynx and the mouth cavity are decreased in size until when the highest tones are reached, the opening between the pharynx and nasal cavities is almost closed and the sound is almost entirely reinforced by the mouth and pharynx. The tongue is then drawn back into the mouth and so assists in making the cavity smaller."¹¹

What determines the character of the tone most of all is the presence of overtones and partials. The sound as it issues from

¹⁰ *The Voice*. W. A. Aikin.

¹¹ *Human Physiology*. Flint.

the vocal cords is known as the fundamental. As this is reinforced by the resonating cavities, certain overtones are added and in many cases sympathetic vibrations. The overtones are the chief factor in determining the quality of voice and it is the manner in which the individual conformations of the resonator affect the overtones which determines the differences between voices. "Accompanying the overtones of each vowel are a number of upper partials. Certain of these are reinforced for one vowel and certain for another. The mouth and throat cavities form an air chamber which has a note of its own. When the mouth and throat chambers are so arranged that the air in them has a vibratory note in unison with any partial or laryngeal tone, it will be set in sympathetic vibration, that partial will be strengthened and the vowel characterized by it uttered. As the mouth alters in form the vowel changes."¹² A whisper is the note of the resonator brought out by the air passing through it while there is no vibration of the vocal cords.

The way in which sympathetic vibrations are imparted to the head and chest cavities is another interesting feature of this phase of the subject. When the nasal cavities are shut off from the pharynx by the soft palate, the vibrations of the air in the mouth cavity cause sympathetic vibrations in the cavities of the nose through the hard palate. In the production of low tones sympathetic vibrations are imparted to the chest bones by the vibrations in the lower part of the pharynx. It is the presence of these sympathetic vibrations in the head and chest cavities that help give to voices their peculiar timbre.

The tone thus reinforced in the resonating cavities is modulated into speech by the action of the tongue, lips and soft palate. Before we take up the function of the organs in producing the particular sounds, let us consider for a moment phonation in general. Phonation can take place only in expiration and so the intensity of the voice is regulated by the action of the muscles controlling expiration. As has been stated before, the stream of air sent from the lungs is set into vibration by the vibration of the vocal cords, then passes up into the resonating cavities where it is strengthened and given volume by the reinforcing vibrations of these cavities. The tone thus reinforced is moulded into

¹² The Human Body. Martin, Chap. III.

speech by the tongue, lips and soft palate in their function of shaping the mouth cavity to determine vowel quality and interrupting the stream of air to form consonants. In preparation for making the tone the glottis is closed, the more tightly the more sharp the attack, and thus presents a certain amount of resistance to the stream of air. The cords are then shoved apart by the pressure of the air and thus set into vibration.

The sounds produced by the action of the speech organs are in general of two kinds, vowels and consonants. The vowel has been defined as "the character given to sound produced in the larynx by the addition of the vibrations which the fundamental tone receives in passing through the resonator. It consists of the fundamental tone of the vocal cords, the resonant tones produced in the resonator and overtones. It is a harmony composed of all the sounds made by the breath in the larynx and the resonator above it."¹³ Each vowel sound thus varies according to the size and shape of the vocal chamber. The fundamental vowel sounds are *ā* (ah), *ē*, *u* (oo), *ā*, *ī*, *ō* and are the basis of speech. All others are combinations or modifications of these. Also the diphthongs such as *ai*, *oi*, and *au* are combinations of vowel sounds.

For each particular vowel sound a separate position of the organs of speech is necessary. In *ā* (ah) the "mouth is open, the lips at rest on the front teeth, the tongue at rest on the floor of the mouth with its margin touching the lower teeth and the soft palate raised to partly shut off the cavity to the nose."¹⁴ In *ā* the position is much the same but the tongue and larynx are more raised. In *u* (oo) the resonance cavity is lengthened, the lips being protruded for this purpose, the larynx is depressed and the root of the tongue and folds of the soft palate approach. In *ē* the tongue is brought close to the roof of the mouth leaving between them only a narrow passage for the air.¹⁵ The cavity is thus made small, long and narrow; the larynx is much raised and the lips drawn back against the teeth.¹⁶ In *ī* the larynx is at its highest, the cavity is long and narrow, but larger than in *ē* and the lips much in the same position as for *ē*. Between the hard

¹³ The Technique of Speech. Jones, Chap. V.

¹⁴ The Voice. Aikin.

¹⁵ Philosophy of the Human Voice. James Rush, Section V.

¹⁶ Voice Production. Wesley Mills.

palate and the back of the tongue there is only a narrow passage. In *o* the mouth cavity is open, the lips rounded and the back of the tongue moderately raised.

While vowel sounds form the basis of speech, they would be of little value in conveying ideas were they not separated from each other by consonants. These are produced by the action of the tongue, lips and soft palate in the modification of the stream of air as it passes through the mouth. Two motions, a separation and a conjunction of these organs, is required for every complete consonant. By this action the vowel sounds are interrupted and thus separated from each other. The consonant sounds formed in this manner, together with the fundamental tones and the vowels, become the foundation of all English speech.

The consonants, classified according to the positions of the organs of speech in producing them, are of three kinds: labials, those in which the lips perform the main action; linguals, in which the tongue and teeth are the chief organs; and palatals, those in which the soft palate and the back of the tongue are the flexible parts.

The labial consonants are *b*, *f*, *m*, *p*, *v*, *w* and *wh*. In *b* the lips are first closed and then suddenly opened to let the air pass out with a slight vocalization. *F* is produced by bringing the upper teeth against the lower lip, then suddenly drawing them apart to let the air pass out. In *m* the lips are in the same position as for *b*, but the air passes through the nose with a sounding expiration. In *p* the lips are pressed closely together as in *b* and the air is suddenly emitted, without vocalization. *V* is produced by bringing the lips into the same position as for *f* and then suddenly drawing them apart to emit the air which is accompanied by a slight vocalization. "W is formed by rounding the lips while a slight vocal murmur is formed by the breath."¹⁷

The lingual consonants are *d*, *j*, *l*, *n*, *r*, *s*, *t*, *z*, *th*, *ch*, *sh*, and *zh*. *T* is formed by placing the tip of the tongue against the upper teeth and drawing them suddenly apart to let the air pass. *D* is formed in the same way but with a slight sounding expiration. In *z* the air passing out between the tongue and the upper teeth produces a hissing sound accompanied by a slight vocaliza-

¹⁷ *Gymnastics of the Voice*. Guttman.

tion. In *s* the tongue and teeth are in the same position, but there is no vocalization. *L* is produced by placing the tongue against the upper teeth, but a small opening is left on each side for the passage of the sounding air and the tongue is not withdrawn. *R* is produced by the vibration of the tip of the tongue. In *n* the tongue is placed in the *d* position and there is a sounding expiration through the nose. In *ch* the tip of the tongue is placed against the roof of the mouth back of the upper teeth and then suddenly withdrawn to let the air pass. *J* is formed in the same way, but with a sounding expiration. In *sh* the tip of the tongue is held near the hard palate just back of the upper teeth and the air passes out between them. *Zh* is formed in the same way but with a sounding expiration. In *th* the upper teeth are brought down upon the tongue and the air suddenly expelled.

The palatal consonants are *g*, *h*, *k*, *y* and *ng*. *K* is formed by bringing the soft palate and the back of the tongue together to close the oval passage and then suddenly drawing them apart to let the air pass out. *G* is formed in the same way but with a sounding expiration. *H* is produced by bringing the vocal cords close enough together to make the passage of the air audible, but not enough to cause vibration. *Y* is formed like *g* except that the oval cavity is not completely closed. *Ng* is produced by a combination of two movements. At the outset the back of the tongue and the soft palate are brought into contact, thus shutting the mouth cavity off from the pharynx. In the first part of the sound all the resonance must therefore be in the nose, but the sound is closed by drawing the tongue and soft palate apart and letting the air escape through the mouth.

The production of these vowel and consonant sounds comprises the whole action of the articulating organs in speech. Every word uttered, except that consisting of only one sound, is simply a combination of two or more of these articulating movements. Let us take as a single example to illustrate this, the word "fate." In beginning this the upper lip first closes over the lower teeth. These organs are then suddenly drawn apart and the stream of air allowed to pass, but this as it passes is formed into the vowel sound *a* for which the shape of the mouth chamber is adjusted. After the vowel has attained its proper quantity it is interrupted by the action of the tongue in going to

its position against the upper teeth and then being suddenly withdrawn to form the consonant t. A syllable is simply a combination of these sounds uttered by the modification of a single stream of air sent forth by a single impulse of the breath as in the example just given, while a word may be one syllable or a combination of syllables. These actions of the organs of speech in forming words tend to become reflex and the combinations of reflexes become habits. Thus it is that we speak without being conscious of the many separate movements of the articulating organs. With practice in speaking the number of reflexes increases and the habits become more firmly fixed. With practice and training a high degree of efficiency may be attained in speech production. When care is taken in shaping the mouth cavity in order to obtain the greatest harmony of overtones and partials in the production of vowel sounds, when the muscles of the larynx are trained to produce the varied differences in pitch and when the expenditure of the breath is well regulated the voice may be so cultivated as to produce tones of great beauty and power. From all this it must be evident to every one that vocal production besides being an art is founded upon exact scientific principles. There will come a great advance in the art of public speaking when those who intend to make this their profession will realize that in order to become proficient in their art it is absolutely necessary that they make one of the chief ends of their study, the correct application of the scientific principles underlying speech production.

ORATORIC ACTION

BINNEY GUNNISON

Wesleyan University, Middletown, Conn.

LET us think of oratory as an art—as an art in which the soul of the orator, in all its heights and depths, strives to find utterance, strives to reach other souls, through three avenues or agents—words, tones, and actions. Through these three avenues come all the impressions which the audience feels in regard to the orator, his message, his personality, his character, his ambitions, his past history, his integrity. Which of these three agents of expression impresses us most deeply? Which is the most important?

The first purpose of this paper is to show that action, taken in the broadest sense, is, first the most deeply impressive element in delivery and secondly by far the most important in its immediate relation to psychic activity and in its influence on the other two agents or avenues.

From the moment the orator appears before the audience to the moment of his disappearance, his action is subject to the uninterrupted observation and appreciation of every one present. His approach to the spot whence he will deliver his speech, his delay for proper introduction, become an expression of his character in its profoundest aspects. What life has meant to him in all the net consequences of his previous existence is revealed in his bearing before he utters a word, is present through all his speech, lingers after his words have ceased, until he is utterly gone from sight. Thus in actual time, the action of the orator has a longer working chance for impressiveness. So if length of time for observation be a gauge of impressiveness, action is most impressive.

If you believe that as we carve out our careers, our bodies become more and more the incarnation of our working ideals—our real ideals, more and more nearly conform to the actual inner self, then the very presentation of our persons before an audience

is the most impressive element in our delivery. It is the deepest revelation of the profoundest motives of our hearts. And so in this sense of the depths of human nature, action becomes deeply impressive. When we add to this profound revelation, more or less apparent at a glance, the long constant, continuous observation of the person of the orator throughout the entire time of his speech and even of his presence on the platform, the supreme impressiveness of this pantomimic element in delivery must be very clear to our minds.

If we turn from the impressiveness of action to the importance of it, we shall find it likewise supreme among the agents of expression. It is far the most important element of delivery, because in the first place, the imagination acts most intimately and immediately upon the body and in the second place the imagination and feeling are expressed in tone and word only through the intervening agency of the body. Action is primarily the physical realization of the thoughts and emotions of the inner self. This physical realization of the contents of imagination then becomes the foundation out of which springs the voice with the true quality of the situation, and out of which is coined the right word for the situation. In other words the value of the tone of voice as an expressive agent of the mind, depends on the proper physical realization of the thought. If I were discussing voice I would contend that in no other way can proper vocal expression be attained than through action of body. The quickest, most spontaneous, most effective and expressive changes of voice come from the action of the body as a whole in the realization of mental activity; or to put it in other words, the reaction of the body to the presentation of imaginative situations.

Action then is the most impressive and the most important agent of delivery. Is it necessary to spend a little time on definition and illustration of action? I am using the term in a broad sense for the whole and the parts of visible presentation of the person of the orator. His bearing, his attitudes, quite as much as any gesticulation—even as of more importance than gesticulation—must be included in this term action. The gleam of his eye, the expansion of his chest, the forward reach of his body, are thus a part of action.

Instinctively we recognize the supreme importance of action in the matter of delivery. The other day a youth was speaking

fairly well to his class when I noticed that the class had smiles upon their faces. I could not account for the smiles, until I turned toward the youth and found a smile upon his face which showed his own doubtful comment on his speech. The little audience were granting instinctively more importance to his action than to his words or his serious and well modulated tones. The argument is that if the youth cannot convince himself—his whole physical self—of the seriousness of his endeavor, he can scarcely expect to convince his hearers.

For some years I have used the following incident as a proof that even the most hardened believe in verbal expression as the only important agent in delivery, yet in his practical subconscious judgment clearly recognizes the supreme importance of action. One day with him I approached the building in which we both taught. He was a great believer in the precise value of words and demanded almost memorizing from his students. As we came to the door I swung it open, stepped back with a deep bow and with a ceremonious sweep of the hand to indicate he should enter the open door, I said "After me!" He went in and was half-way up the stairs when I realized that I had used the wrong words. I meant to say "AFTER YOU!" I called to him to ask if he had noticed what I had said. He had not, but when I repeated them and laughed, he said at once. "So you did! So you did!" He had paid most attention to the wave of my hand, not to my words. I have repeated this incident several times to classes this year and always a large portion of the class—as much as half the class on most occasions—has not noticed the use of the wrong word until it was specifically pointed out to them. And then they seemed to admit unreservedly that the biggest, most important element in delivery is action.

Now that we have clearly in mind the great impressiveness of action and the great value of action in the orator, let us consider the attitude of our educational world toward this matter of oratory. What does the average college president or professor conceive an oration to be? Whatever he thinks it, he certainly does not think it to be a matter of *action*. He remembers the statutes of Demosthenes, of Cicero—and would like the youth who speaks to be a statute. The oration to him is a matter of English composition. Voice and action are slight

matters to be added with great discretion and in small doses. In general he would say "Cultivate a pleasing quality of voice." He has no conception of more than one quality. He would say "a few appropriate gestures might make the oration more attractive." His greatest concern in the matter of voice and action would be of a negative kind—not to have a disagreeable voice, not to make awkward gestures.

As the oration is then held to be a matter of the ordering of English words, there is no particular distinction seen between an oration and any other piece of written English, such as a critical essay. That is to say, to the ordinary professor in an American College a man who can write a good essay is therefore able to write a good oration. An oration would seem to be only a spoken essay.

In a number of high schools in Illinois boys and girls are asked to write compositions for public exercises. Those written by the boys are called orations and those by the girls are called essays. No distinction of any value is seen in the two kinds of composition. In some universities, however, we have regular courses on writing of oratoric English.

The instant you acknowledge the value of action, that instant you agree that the style of the English words used will be modified by consideration of the action. When you eliminate action, you eliminate what action expresses, and then need more words, and different words, and a different arrangement of words, to convey your whole meaning. The fact that a given group of words must be fitted to a certain action will determine the choice, number and arrangement of the words. And if the conclusion we arrived at earlier in our discussion was true we have stated the problem properly when we have said that the words, in choice, number and arrangement are determined by the action; the old way of stating the matter was wrong when you were urged to fit the action to the word [though true enough in the sense originally used by Shakespeare].

At a theological seminary once the youths were asked if they had studied English composition in college. They answered in the affirmative, whereupon the professor said he would take it for granted they could write a sermon so far as English composition was concerned, and he would put the time on the sources of

material and the methods of gathering and arranging it. As a later result of that method, students of the graduating class presented to me speeches for commencement exercises with sentences a page long of intricate involved structure, practically impossible for public utterance.

This emphasis on the mere words is not only wrong in the practical aspect of oratory, but it is an indication of a radical error in our methods of education as a whole. Can I make clear this process in the educational world, of separating a man's soul from his body so effectually that the man cannot put them together again when he faces an audience?

It is perfectly natural to express thoughts in the language of action, tone, and spoken words. And because of this natural tendency to speak, the teacher of English composition has a very long and serious task in persuading the average youth to curb the impetuosity of his expression to the slow process of writing words on a page. Little by little, however, the student gains power with his pen and in all probability loses it with his tongue. There is no call for expressive action of body when using the pen. More and more the body is eliminated from consciousness during process of thinking until good thinking can scarcely be done without the elimination of the body from consciousness. When therefore a youth is suddenly summoned to stand on his feet and deliver his thoughts to an audience, the consciousness of his body is thrust violently upon him and it is as if he had to manage two worlds, I might almost say, three worlds—the tiny world of thought within his head, the world of his own body, and the world of his audience. What wonder that he is confused, uncertain, that he turns his attention now, to one and now to another until he is utterly at a loss to know where he is! To make a gesture even is to act outside the world of his thought. How terrible to move on his feet! To move on his feet he must come out of his world of thought entirely and put his whole attention on that particular job—and then he has lost the line of his logic, the thread of his discourse. If the speaker holds the center of his attention on his ideas, then any gesture he makes, must be made like the pulling of a string that is attached to a mechanism. His arm is to him a stick of furniture outside his real thinking self. His conscious thinking world is con-

nected with the hand by certain nerves that are about the equivalent of a telephone or of an electric connection with the mechanism, by putting the proper impulse on the wire, a fairly satisfactory result will be obtained by the mechanism.

If gestures, if action in oratory be such a complex proposition as this—that is, the management of two worlds, the world of thought, and the world of action, why bother with the world of action? Is this not the reasoning of the college professor and the college graduate, who have trained themselves to expression in words on paper? Can we blame them for urging the youth to abstain from physical exercise in public, especially this physical action which is obviously unconnected with the sphere of thought?

If we now turn to ask what we can do as teachers of public speaking to remedy the condition of affairs just described, the answer is not very easy. We cannot instantly reform the whole world of education. Perhaps we may hope to counteract a little the strong tendencies to the use of written words instead of spoken ones. At any rate the magnitude of the problem should at least give to the department of public speaking a large importance not hitherto granted to it.

We might liken the situation in some ways to a drunkard cured of his alcoholism but with the same human temperament and habits as before, which will drive him to drink in the same way they did originally. Unless his whole outlook on life and his personal habits of mind and body are fundamentally altered, the temporary reform counts for but little. So the teacher needs to fathom his individual students so profoundly as to touch the motive centers of thought and expression and human experience, and thus effect the radical change in the students' point of view in regard to oratory, its function and processes in the realm of art. In most cases a clear stating of the conditions will convince the student who really desires to speak in public and he will at once set about transforming his habits.

I scarcely dare suggest a practical course of lessons for the development of oratory based on action. I have not yet dared to try out fully a scheme which has been revolving in my mind for a year or two. Perhaps I shall venture next year. The difficulty is that everything is set against it—other courses in col-

lege, the tendencies of students' minds, the attitude of the faculty, the conditions of speaking in contests, the very structure of the auditorium.

Would it be possible to construct a course something like this—

For a few lessons let the student approach the platform, and saying nothing mount it, center the attention of the audience upon himself, hold it by his action for a moment, then give it up and depart. Then for a few lessons let him utter a few words, no more than ten, but continue to have the same or similar action. Little by little the number of words could be increased until a good oration had been reached.

There is a place for dramatic action in the course. The lessons might lead through dramatic action up to oratory.

Let me add one other suggestion. In the ordinary development of action, the teacher ought to call for too much action and then reduce to the right amount. The man with too much action is on the way; the man with too little is nowhere. The right amount of spontaneous action comes from too much action, not from too little action.

The purpose of this paper is to stimulate discussion and thought about an element in oratory which has been looked upon too much as an interesting adjunct to speech, rather than a vital, fundamental part of it. In considering the aspects of a speech that abide, we have forgotten the vital aspects of immediate appeal. The greatest power of oratory is in its personal and immediate appeal to the hearts of its hearers. Then only is it worth remembering and treasuring—as an oration.

A STUDY OF SILENT READING IN CLASSES IN SPEECH

EDWIN G. FLEMMING
University of Wisconsin

SPEECH is a short cut to action, and one of the most fundamental habit reactions of man. Before the advent of printing, when the dissemination of knowledge by manuscript was a laborious process, men learned from each other through speech. Although we still learn from each other through speech, the modern power driven printing press has stimulated the production of reading matter until the supply is almost greater than the demand. Yet the supply of good reading matter never seems equal to the demand.

Reading has come to take a place in men's lives almost, if not equal to that of speech. Thought, which distinguishes man from the rest of the animal world, is forever bound up with speech and reading. Watson in his *Psychology From the Standpoint of the Behaviorist* says that among the implicit habit responses is "thinking, by which we mean subvocal talking."¹ Again he says,² that when a man is thinking "his muscles are really as active and possibly more active than if he were playing tennis. But what muscles? Those muscles which have been trained to act when he is in such a situation, his laryngeal, tongue, and speech muscles generally." "As you write," Watson maintains,³ (or read, for that matter, for reading what you write as you write it is a part of the process of writing) "you are stimulated by a complex system. . . . But far more important, delicate instruments would show, though you are not speaking aloud, your vocal mechanisms—tongue, throat and laryngeal muscles—are in constant motion, moving in habitual trains; these laryngeal and throat movements serve largely as the stimuli for releasing the writing movements of the hand."

¹ Page 14; Lippincott, Philadelphia, 1919.

² Page 15.

³ Page 11.

Indeed, it is on the basis of the theory that thought and language are so closely connected that practically all our pedagogy is founded. In all speech work we assume that speaking stimulates thinking, and through training in speech we strive to increase the student's power to think.

But in our modern complex educational machinery, especially in the upper grades, the high schools, colleges, and universities reading has a more fundamental function in the process of learning. To secure ideas in support of his own theories and conclusions the student reads; to acquire new knowledge he reads. In mathematics, physics, sociology, economics, art, agriculture—in every field of human activity, even in the shops, reading is so important as to be a practical necessity.

For a public speaker, reading is especially important, in-as-much as he takes all knowledge for his province, and tells not only what he himself thinks, but what other people think and have written. The public speaker cannot be an original investigator in all branches and fields of knowledge, such activity being physically impossible. He must get his knowledge for the most part through reading. To give this knowledge to his audience through speech, he must be able to secure that knowledge accurately and speedily. He must be able to read efficiently.

In a number of classes in the department of public speaking at the University of Wisconsin a test was made of the ability of the students to read silently and to restate that thought in writing. Another test was given to a number of the students to determine the extent of the vocabulary of the group.

The reading test was the Thorndike Scale Alpha 2, for measuring the understanding of sentences, Part II, originally designed for use in the sixth, seventh, and eighth grades in the elementary schools. A copy of the test is attached and marked, "Exhibit A."

One hundred and sixty-four students, both men and women, with men in the majority, were tested. They included sophomores, juniors, seniors, graduates, and specials,⁴ ranging in age from eighteen to thirty-six, and registered in four different courses.

⁴A "special" is a student of the age of twenty-one or more who has been admitted to the university although he may not have the necessary entrance requirements, and is not a candidate for a degree.

The directions to instructors for giving the test, (Exhibit B) indicate how the test was conducted. The papers were graded by one person and re-examined for errors in marking. There are twenty-four questions asked in the test—7 in set 4; 8 in set 5; 4 in set 6; and 5 in set 8; a total of twenty-four. An answer was considered either right or wrong. Whenever the marker was in doubt, he referred to a list of correct and incorrect answers compiled by the Division of Tests and Measurements of the State Department of Public Instruction of the state of Wisconsin, which list was based upon a schedule of right and wrong answers compiled by Thorndike, the author of the test.

It is reasonable to suppose that a university student between the ages of eighteen and thirty-six would get a grade of seventy-five per cent or more; that is, out of a possible twenty-four errors he would not make more than six errors.

Of the one hundred and sixty-four students tested forty students made seven errors or more; in other words, twenty-four per cent of the group could not make a passing grade of seventy-five. Altogether eight hundred and forty-eight errors were made, or an average of 5.17 errors per student. In considering these figures it must be remembered that the students at all times had the passage before them and were specifically instructed that they could read the paragraph as many times as was necessary to answer the questions.

Before considering the results further it is advisable to discuss a condition which does not occur when the test is used in the sixth, seventh, and eighth grades and in the high-schools, the groups for which the test was originally intended.

The group of one hundred and sixty-four was divided into classes (i. e., sophomore, junior, senior, graduate, and special), and again into groups based upon age; those eighteen years old being grouped together, those nineteen placed in a separate group, those twenty in another group, etc. The following table shows the percentage of error made by the whole group, by the various classes, and by the smaller age groups, on the whole test and on each paragraph or set of paragraphs—indicated at the top of the columns by their paragraph difficulty number. The

table also shows the number of students comprising each group; and the score^a of each group figured by the Thorndike method.

The second set is considered more difficult than the first, the third more difficult than the second, and the fourth more difficult than the third. The estimated relative difficulties of the sets is indicated by 7 for the first, 8 for the second, 8½ for the third, and 9 for the fourth.

For the one hundred and sixty-four students tested in this study, the second set was no more difficult than the first, the percentage or error on both being 13.9. Among the class groups (See table I, upper part) only the sophomores and specials found the second set more difficult than the first; while among the age groups (See table I, lower part) most of the groups found the first set more difficult than the second, although the first set is rated at difficulty 7, while the second set is rated at difficulty 8.

^aThe score represents the estimated difficulty of the paragraph or set of paragraphs on which the given group would make exactly twenty per cent of error.

Grouping	Number of students in each group	Percentage of error in set of difficulty 7	Percentage of error in set of difficulty 8	Percentage of error in set of difficulty 8½	Percentage of error in set of difficulty 9	Percentage of error on the test as a whole	Score according to the Thorndike method
Entire Group.....	164	13.9	13.9	31.2	39.0	22.0	8.24
Sophomores.....	53	11.6	16.0	35.4	43.4	23.7	8.15
Juniors.....	60	11.6	10.0	24.6	36.0	18.3	8.51
Seniors.....	39	17.2	15.1	34.0	33.8	22.8	8.18
Graduates.....	5	17.1	2.5	30.0	44.0	20.0	8.35
Specials.....	7	28.6	32.1	42.9	57.1	38.1	7.44
Years-Old							
18	3	0.0	8.3	25.0	46.7	16.7	8.50
19	18	7.1	5.6	30.6	28.9	15.0	8.33
20	28	8.7	10.7	31.3	30.7	17.7	8.31
21	33	12.1	12.5	24.2	30.3	18.1	8.52
22	20	9.3	14.4	23.8	45.0	20.8	8.54
23	15	17.1	15.8	36.7	41.3	25.0	8.16
24	9	20.6	13.9	33.3	60.0	28.7	8.24
25	8	23.2	23.4	25.0	42.5	27.6	7.83
26	7	26.5	19.6	50.0	45.7	32.1	8.01
27	7	34.7	33.9	64.3	54.3	43.5	7.37
28 & 29	6	11.9	20.8	29.2	36.7	22.9	7.96
30-36	10	18.6	10.0	30.0	46.0	23.3	8.35

In only the 18-year old group and the 28 and 29-year old group was the percentage of error on the second set more than five per cent higher than the percentage of error on the first set.

Therefore, since in the majority of cases 7 and 8 do not truly represent the relative difficulty of the first two sets for the group of students tested, I have disregarded the percentage of error made on the first set of the test in estimating the score of the various groups. This disregard for the first set of the test does not change the value of the test for making comparisons of the reading ability of the various groups: it merely in one case—that of the 27 year old group—makes a difference in the range of ability, making the score for this group 7.37 instead of 6.33, while leaving the scores of all other groups practically unchanged.

At first thought it would seem that the failure of 24% of the students to get a passing grade of 75 in the test indicated a pretty low standard of reading ability among the students tested. But we must go slowly; we must not jump at conclusions. The question to be asked is: Is it normal? How does it compare with other groups of college students?

Of course the results do not indicate the standard of reading ability of the University of Wisconsin students, because the group tested was too small in comparison with the registration (164 to over 6,000), and because many of the students were taking Public Speaking to improve their ability to say what they thought. In other words, many of them were poor thinkers, if our fundamental concept is correct that good thinking and good vocal habit reaction are inseparable. But the group is typical of students in Public Speaking, since classes in elementary speaking, debate and advanced courses in the department are among them. And since reading is nothing but sub-vocal speech, and therefore as closely identified with thinking as audible speech, the results of the test are suggestive of the thinking powers of the groups. The results, likewise, do not show the intelligence of the students, but rather the ability of the students to make use of the intelligence they have.

In regard to the question: Is the reading ability of the groups tested normal, a comparison with the Thorndike standard for high schools will afford an answer. A comparison with results in other universities is impossible, because no such results are

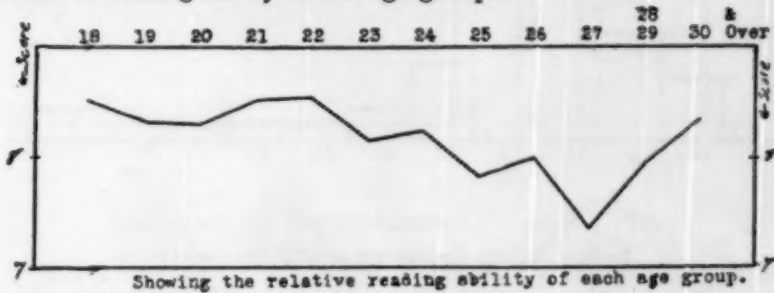
available. Table II gives the Thorndike standard for high-schools.

	TABLE II			
Year in High School	I	II	III	IV
Thorndike Standard	7.75	8	8.25	8.5

Before comparing the scores of the groups tested with the Thorndike standard let us consider for a moment the scores of the university group. In Table I the upper section shows the data of groups arranged according to year in college. Sophomores make a score of 8.15; Juniors, a score of 8.51; Seniors, a score of 8.18; graduates, a score of 8.35; and Specials, a score of 7.44. Thus Juniors make the best score of all, while special students make the worst score. Seniors make a little better score than sophomores; but the difference is so little that it may be said that the sophomores read as well as the seniors, while the test shows that the graduate students do not read as efficiently as the university juniors. Although the reason may be offered to explain these facts, that the students, realizing through their experience that they could not express their thoughts as well as their fellows, in other words, that they could not think as well as they should, and attributing their difficulty to an inability to speak, decided, when senior or graduates, to take a course in speaking to overcome their handicap; the fact remains that in the group tested the seniors and graduates cannot read as well as the juniors, and very little better than the sophomores.

The Thorndike standard, as indicated in Table II, for Seniors in high-school is 8.5, which is practically the same as the score made by Juniors in the University, which is 8.51. So that the reading ability of all students not Juniors in the University group tested is less than that of high-school Juniors. University Sophomores and Seniors with a score of 8.15 and 8.18 respectively do not read with the ability of high-school Juniors; and Specials fall below the standard of high-school Freshmen. If in the case of the special students the first set of the test were considered, the score would be far below that indicated in Table I. The high percentage of error made by the Specials on paragraph difficulty 7 as well as 8 would indicate that a score of 6.59 would be more accurate than 7.44 indicated in Table I, which is scarcely better than the Thorndike standard of 6.5 for sixth grade of the elementary schools.

In grouping the students according to age an interesting number of facts is disclosed. Diagram I shows graphically the relative reading ability of the age groups.



Showing the relative reading ability of each age group.

DIAGRAM I

Showing the relative reading ability of each age group

The highest score made is that of the 22-year old group and the lowest is that of the 27-year old group. The curve indicates that the younger students do much better than the older students. The lower score of the older students is probably due to the fact that they are over age for their grade and have been generally slow; while the rise of the curve toward the end may be due to the probability that the oldest students are those who have been out of school by reason of financial difficulties, and are now returning to complete their education.

Since it is evident that reading ability varies with the age, generally decreasing as the age increases, a study of age distribution within the classes may throw some light on the scores made by the class groups. The following diagrams, II, III, IV, and V show the percentages of students of each age in each class group.

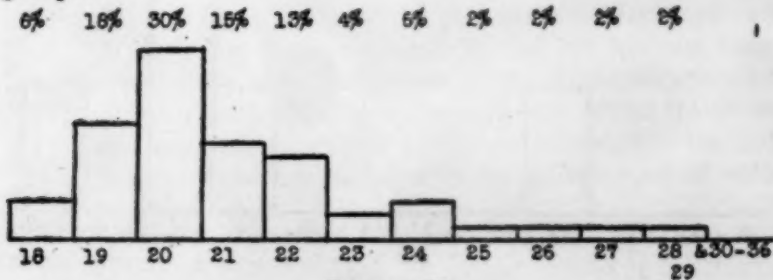


DIAGRAM II

Showing the age distribution among the sophomores

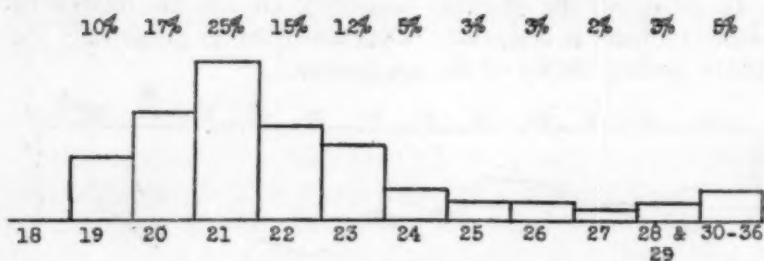


DIAGRAM III
Showing the age distribution among the juniors

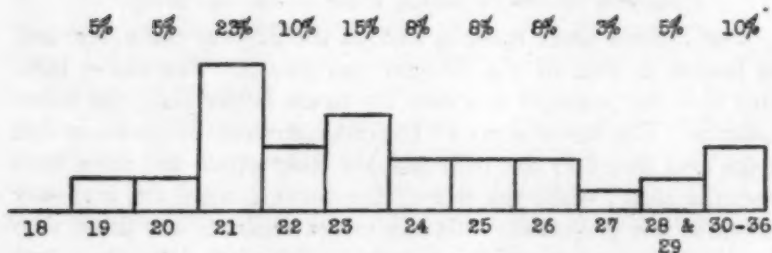


DIAGRAM IV
Showing the age distribution among the seniors

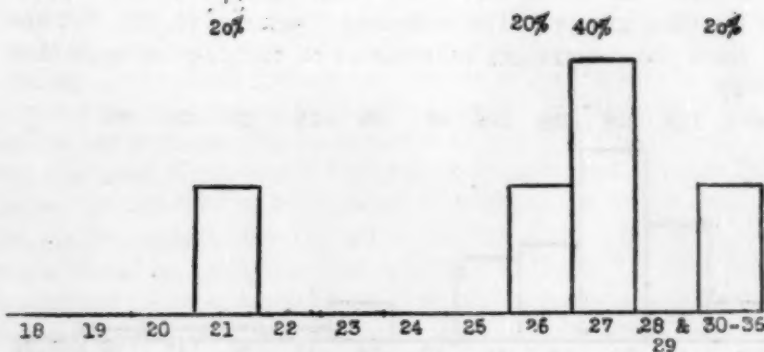


DIAGRAM V
Showing the age distribution among the graduates

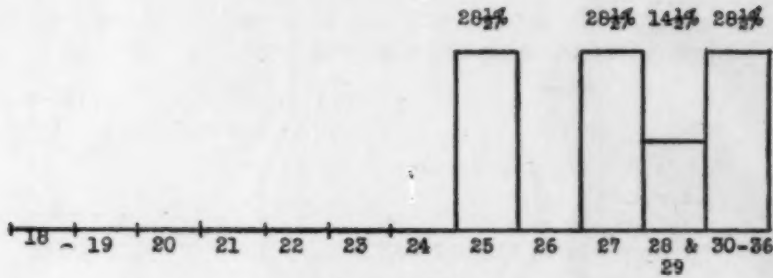


DIAGRAM VI

Showing the age distribution among the special students

From the above diagrams it will be observed that in the Sophomore class 82% of the students are between the ages of 18 and 22 inclusive. In the Junior class 64% of the students are less than 23-years old; so that the superiority of the Juniors over the Sophomores in reading ability may be attributed to normal progress. In the Senior class, however, only 43% of the students are below 23-years old, while 34% are 25 or over, which may account for the poor score made by the Seniors, so large a percentage of them being over age for their class. Among the graduate students 80% are over 25; and 40% are in the 27-year old group, which would pull down the score made by the group. All the special students are 25 or over, which accounts for the poor score made by this group.

Another view may be secured of the results of this study by examining the errors made, and classifying them according to kind. Mr. Anderson, Superintendent of the Schools of Stoughton, Wis., gave the Thorndike test, Parts I and II to the children of the Stoughton schools. He analyzed the errors made and in an unpublished paper indicated the percentage of errors of each kind. In analyzing the errors made by the 164 students tested in the present study, the classification of Mr. Anderson was used, for the purpose of facilitating a comparison. Of all the errors made 18% were omissions due to failure to complete the test. These, however, are not included in the percentages of error which are given below.

A study of the errors made and a comparison of the results with those of Mr. Anderson are as follows:

	No. of errors	% of error	% of error for Stoughton
1. Failure to differentiate words	72	10	3
Examples:			
Q. 2, Set IV			
Answer: boiling for broiling.			
Q. 1, Set VI			
Answer: stating what wealth "means," and not "in what the value of wealth lies."			
2. Omission of part of idea	70	10	14
Examples:			
Q. 1, Set IV			
An answer that did not indicate that the student had grasped the idea of comparison as well as effect, such as "It lowers the temperature."			
"It keeps the kitchen cool."			
"It has a cooling effect."			
Q. 7, Set IV			
An answer which failed to indicate the seasons by giving only one season.			
Q. 2, Set VIII			
Stating only one way in which class formation occurs.			
3. Meager meaning vocabulary	27	4	33
Examples:			
Q. 5, Set IV; "What is the cause of hay fever?"			
Answer: "Hay fever causes is sickness."			
Q. 1, Set IV; "What effect has the use of a gas range instead of a coal range upon the temperature of the kitchen?"			
Answer: "A gas does not give as good heat at coal; sometimes it smells and poisoning."			

Q. 3, Set VIII; "Which is the supposedly favored class in the railway service?"

Answer: "Office men" instead of "Officers."

- | | | | |
|--|----|----|---|
| 4. Substituting the student's own thought for that of the paragraph. | 90 | 13 | 4 |
|--|----|----|---|

Examples:

This was most frequent in the answer to Q. 5, Set VI—

"What do you suppose is the thing which is defined by business men as 'a medium of exchange'?"

It was also frequent in the answers to the first four questions of Set IV.

- | | | | |
|---|-----|----|----|
| 5. Inability to find the essential idea | 135 | 19 | 19 |
|---|-----|----|----|

Examples:

This was evidenced by statements to the effect that the paragraph did not contain the information asked for, or by failure to state the answer accurately.

- | | | | |
|--|----|---|---|
| 6. Inaccuracy due to carelessness or haste | 38 | 5 | 4 |
|--|----|---|---|

Examples:

Q. 6, Set V; "How many cases are stated which make absence excusable?"

Answer: "Two"

"Four"

The correct answer is "three."

- | | | | |
|---|-----|----|---|
| 7. Failure to note carefully small words or key words | 105 | 15 | 4 |
|---|-----|----|---|

Examples:

Q. 3, Set IV; "In what part of the stove are they situated?"

Answer: "In the end of the ovens."

The correct answer is: "In the end-ovens."

Q. 7, Set V; "What kind of illness may permit a boy to

stay away from school, even though he is not sick himself?"

Answer: "Sickness in the family."

The correct answer is; "contagious illness."

Q. 3, Set VIII

Failure to note that the question asks for the supposedly favored class in the railway service.

- | | | | |
|--|----|----|----|
| 8. Giving general thought instead of specific answer, or giving specific instances where general thought is asked for. Inability to give definite information. | 67 | 10 | 13 |
|--|----|----|----|

Examples:

Q. 6, Set IV; "How large a percentage of people get hay-fever?"

Answer: "A very small percentage."

Q. 6, Set V; "How many cases are stated which make absence excusable?"

Some students enumerated the cases instead of giving the number.

- | | | | |
|---|----|---|---|
| 9. Inability to think logically in response to questions. | 57 | 8 | 4 |
|---|----|---|---|

Examples:

Q. 5, Set VIII; "By what means, according to the paragraph, might disaster from sectionalism under public ownership be avoided?"

Answers; "By private ownership of railways."

"By the avoidance of government ownership."

"To discontinue any class favoritism."

10. Inability to concentrate, to follow directions 41 6 1

Example:

Q. 4, Set V

Two or more errors in drawing lines under the proper numbers made the answer wrong.

Of course, there is some overlapping in the errors made, and some of the errors would belong to more than one class. Each wrong answer, however, was classified in but one category. In many cases it was difficult to classify the error accurately, and in many instances Mr. Anderson and the writer would no doubt differ in their classification. Yet the comparison is not without value. Where the possibility of difference in judgment is so small as in the tenth type of error and the difference in the percentage of error so great, it is obvious that the group tested is not as capable of concentration as the children in the elementary schools of Stoughton. In the ninth classification, that of failure to note carefully small words or key words, so great a difference as 15% of error among the group tested and 4% among the children of Stoughton is significant. The difference of 13% and 4% of error due to substitution of student's own thought for that of the paragraph is what might be expected. Likewise we would expect the group of university students to have a less meager meaning vocabulary than the children of the elementary schools, as represented by the percentages of error of 4 and 33.

This comparison of the errors made would seem to indicate that in general the group of university students tested are less able to concentrate, less accurate in their observations, and more prone to color what they read by their own knowledge. These facts may again be the reason why they are taking public speaking; i. e., they have found themselves unable to express their own thoughts adequately, and to tell others accurately what they have read. Therefore they have come to the speaking department to acquire an ability to speak, to express their thoughts more efficiently to others.

Although the above error study indicates that the meaning vocabulary of the group of university students under consideration is not as meager as that of the school children of Stoughton,

never-the-less other data secured from a portion of the students would point to a weak vocabulary for the group.

Later a copy of the selection *Who is to Blame?* was given to a number of the students for memorization. (See Exhibit D.) They were asked to present a written report consisting of answers to certain questions, one of which was; "Make sure you know the meaning of each word *as here used*, the significance of each name and allusion. (Do not make guesses; look up all words you are not sure of and include your findings in your report.)" Sixty-eight reports were handed in by sophomores, juniors, seniors, graduate students and adult specials, ranging from 18 to 36-years of age; and the results of the answers to this question tabulated. From the appearance of the reports, the nature of the answers to this and to other questions it is evident that the conscientiousness of the students submitting the reports varied as usual. Some reports indicated that the particular student had to look up the meaning of no word, while other reports were fairly complete. The fact that only thirty-two of the sixty-eight indicated that they were not sure of the reference to Jeremy Diddler and Dick Turpin demonstrates that some of the students at least guessed at uncertain meanings and allusions.

A list of the words, the meanings of which some student had to investigate, follows with the number of times the meaning of each word was verified. The percentage of students who were not sure of the meanings of the words contained in this list is indicated in the column, "% of students."

		% of students
venal	41	60
Jeremy Diddler	32	47
Dick Turpin	32	47
Jonathan Wild the Great	28	41
kennels	21	31
infidels	20	29
grogshops	19	28
Pharisee	18	26
intrigue	18	26
knavery	17	25
tithes	17	25
grist	16	24
bravoes	14	21

alternative	13	19
Empire State	13	19
despotism	9	13
premium	8	12
public duty	5	7
zealous	4	6
discharged	4	6
corruption	4	6
contemptible	4	6
conservative	5	7
essentially	3	4
indispensable	2	3
despair	2	3
primary meeting	2	3
bully	2	3
slums	2	3
regularly	1	1
inevitable	1	1
consciousness	1	1
rogue	1	1
fasted	1	1
temperate	1	1
pool-room	1	1

There are five hundred and sixty words in the selection counting articles, prepositions, conjunctions, relative pronouns, and pronouns as well as adjectives, nouns, and verbs. In the list of words which at least one student had to look up are thirty-seven different words. That means that altogether approximately seven per cent of all the words in the selection had a doubtful meaning to someone in the group.

CONCLUSIONS^a

I. The Thorndike Scale Alpha 2, Part II is not as adequate as it might be for testing the reading ability of university students, especially the set of difficulty 7, the supposed relative difficulty of this set not holding for the group tested. Yet the test has proved adequate in other respects for the purpose of analysis and comparison.

II. Older students of the group tested do not read as well as younger students, as indicated by results of the test, which

^a These conclusions are not intended to be generally applicable to university students; but apply particularly to the group of 164 university students tested.

coincides with the results found in the elementary schools for children over age for their grade.

III. The scores of these university students taking public speaking is below what it should be; the best score being no better than the Thorndike standard for seniors in the high-school. Special students make particularly low scores, doing not much better than the Thorndike standard for the sixth grade of the elementary schools.

IV. The same type of error is made by university students as by children in the grades, but in varying proportions. The university students tested are especially weak in ability to concentrate, accuracy, and vocabulary.

QUERIES

I. Is the condition found in the group of 164 university students tested by the Thorndike Scale Alpha 2, Part II, general in classes taking speaking in the universities?

II. If this condition is more or less general ought the courses in speaking to be re-organized to give the student some fundamental drill in silent reading?

III. Should this drill in silent reading be given to all the students, or only to those who by means of a test, such as the Thorndike test, have been found weak in their ability to read silently?

SCALE ALPHA 2. FOR MEASURING THE UNDERSTANDING OF SENTENCES. PART II

SET IV. DIFFICULTY 7

Write your name here _____

Write your age _____ years _____ months

Read this and then write the answers to 1, 2, 3 and 4. Read it again if you need to.

You need a coal range in winter for kitchen warmth and for continuous hot-water supply, but in summer when you want a cool kitchen and less hot water, a gas range is better. The xyz ovens are safe. In the end-ovens there is an extra set of burners for broiling.

1. What effect has the use of a gas range instead of a coal range upon the temperature of the kitchen? _____

2. For what purpose is the extra set of burners? _____

3. In what part of the stove are they situated? _____
4. During what season of the year is a gas range preferable? _____

Read this and then write the answers to 5, 6 and 7. Read it again if you need to.

Hay-fever is a very painful, though not a dangerous, disease. It is like a very severe cold in the head, except that it lasts much longer. The nose runs; the eyes are sore; the person sneezes; he feels unable to think or work. Sometimes he has great difficulty in breathing. Hay-fever is not caused by hay, but by the pollen from certain weeds and flowers. Only a small number of people get this disease, perhaps one person in fifty. Most of those who do get it, can avoid it by going to live in certain places during the summer and fall. Almost every one can find some place where he does not suffer from hay-fever.

5. What is the cause of hay-fever? _____
6. How large a percentage of people get hay-fever? _____
7. During what seasons of the year would a person have the disease described in the paragraph? _____

SET V. DIFFICULTY 8

Read this then write the answers. Read it again if you need to.

It may seem at first thought that every boy and girl who goes to school ought to do all the work that the teacher wishes done. But sometimes other duties prevent even the best boy or girl from doing so. If a boy's or girl's father died and he had to work afternoons and evenings to earn money to help his mother, such might be the case. A good girl might let her lessons go undone in order to help her mother by taking care of the baby.

1. What is it that might seem at first thought to be true, but really is false? _____
2. What might be the effect of his father's death upon the way a boy spent his time? _____
3. Who is mentioned in the paragraph as the person who desires to have all lessons completely done? _____
4. In these two lines draw a line under every five that comes just after a 2, unless the 2 comes just after a 9. If that is the case, draw a line under the next figure after the 5:

5 3 6 2 5 4 1 7 4 2 5 7 6 5 4 9 2 5 3 8 6 1 2 5
4 7 3 5 2 3 9 2 5 8 4 7 9 2 5 6 1 2 5 7 4 8 5 6

Read this and then write the answers to 5, 6, 7 and 8. Read it again if you need to.

In Franklin, attendance upon school is required of every child between the ages of seven and fourteen on every day when school is in session unless the child is so ill as to be unable to go to school, or some person in his house is ill with a contagious disease, or the roads are impassable.

5. What is the general topic of the paragraph?.....
6. How many cases are stated which make absence excusable?.....
7. What kind of illness may permit a boy to stay away from school, even though he is not sick himself?.....
8. What condition in a pupil would justify his non-attendance?.....

SET VI. DIFFICULTY 8½

Read this and then write the answers to 1, 2, 3 and 4. Read it again if you need to.

We often think of a rich man as one who has much money, as if money and wealth meant the same thing. However, money is only one sort of wealth and some money is not exactly wealth. A twenty dollar bill, for example, is only someone's promise to pay so much gold. Wealth means land, houses, food, clothes, jewels, tools, gold, silver, coal, iron—anything that a man can have that satisfies some want. Money means something which a person can exchange for any one of many sorts of wealth. The main value of any piece of wealth, such as a barrel of flour, a house, or a cow is the direct use you can make of it. The value it has by reason of what you can exchange it for is of less importance. The main value of any piece of money, such as a silver dollar, a ten-dollar bill, or a nickel, is *not* any direct use you can make of it. Its main value is by reason of what you can exchange it for.

1. In what does the main value of wealth lie, according to the paragraph?
2. In what does the main value of money lie, according to the paragraph?
3. Name something that is money, but is not exactly wealth.....
4. What do you suppose is the thing which is defined by business men as "a medium of exchange"?.....

SET VIII. DIFFICULTY 9

Read these paragraphs and then write the answers to questions 1, 2, 3, 4 and 5. Read the paragraphs again if you need to.

The most serious objection against the government ownership of railways is connected with the question of rates. Every change in rates means a change in the relative advantages of one part of the country as compared with another part of the country.

Under national ownership and management of the railways there would be a continual struggle of section with section for advantageous rates, and unless the rate problem could be worked out in some simple, easily comprehended way which would commend itself to the public at large, this struggle of section with section would scarcely fail to prove disastrous.

Perhaps the greatest single danger in the private ownership of railways is that it tends first to form classes, and then to array class against class. It forms classes in the very nature of the case. First we have the classes in the railway service. About one per cent of those engaged in the service are officers and the rest employees, and the contrast among these employees in remuneration and in conditions of employment are vast, and, whether they ought to do so or not, do have a tendency to cultivate bitterness and class division.

There is still another way in which the private ownership of railways tends to class formation, and that is through the favoritism shown to individuals in the community, which is largely responsible for the bad features of the trust movement. Everywhere throughout the United States we can find manufacturers and shippers who have been favored, and if there are any favored it is necessarily at the expense of others. We have favored classes, and this tends to promote class formation and to incite one class to hate another.

1. What is stated as the cause that would produce sectionalism?.....
.....
2. Under the present condition of ownership of railways, in what two ways does class formation occur?.....
.....
3. Which is the supposedly favored class in the railway service?.....
.....
4. What is stated to have been a main cause of the undesirable results of the replacement of many small manufacturing and selling concerns by a few large ones?.....
.....
5. By what means, according to the paragraph, might disaster from sectionalism under public ownership be avoided?.....
.....

DIRECTIONS FOR GIVING THORNDIKE SCALE, ALPHA 2, Part II

Have students give the information indicated, by filling in blanks on Form I. [Exhibit C]

Pass out test paper to students and have them fill in the blanks at the top of the sheet. Have them indicate also the course and section. Caution them not to read the other portions of the paper until told to begin.

Allow twenty minutes for the test, not including the time taken to fill in the headings.

After the preliminaries are finished say to the class: "This is a test to determine how well you can read silently. Beginning at the left, read each paragraph and then answer the questions you find below it. You may read a paragraph as many times as is necessary in order to answer the questions. If you find a question that you are unable to answer, leave it and go on to the next. You may have twenty minutes for the test. Do not ask anybody any questions, nor look at any other paper than your own. Begin."

FORM I

Name of Student _____

College or Course _____

Year you expect to graduate _____

Name of instructor _____

Number of course and section _____

High School attended before entering University _____

Year of graduation from high school _____

Training and experience since leaving high school, other than at the University of Wisconsin, whether in industry, or war service, nature of activity and length of time engaged. _____

Training or experience in speaking, reading, or debating in high school, university, or elsewhere _____

WHO IS TO BLAME?

FROM THE PUBLIC DUTY OF EDUCATED MEN

BY GEORGE WILLIAM CURTIS

I. 1. Public duty in this country is not discharged, as is often supposed, by voting. 2. A man may vote regularly, and still fail essentially of his political duty, as the Pharisee who gave tithes of all that he possessed, and fasted three times in the week, yet lacked the very heart

of religion. 3. When an American citizen is content with voting merely, he consents to accept what is, often a doubtful alternative. 4. His first duty is to help shape the alternative. 5. This, which was formerly less necessary, is now indispensable. 6. In a rural community such as this country was a hundred years ago, whoever was nominated for office was known to his neighbors, and the consciousness of that knowledge was a conservative influence in determining nominations. 7. But in the local elections of the great cities of today, elections that control taxation and expenditure, the mass of the voters vote in absolute ignorance of the candidates. 8. The citizen who supposes that he does all his duty when he votes, places a premium upon political knavery. 9. Thieves welcome him to the polls and offer him a choice, which he has done nothing to prevent, between Jeremy Diddler and Dick Turpin. 10. The party cries, for which he is responsible, are "Turpin and Honesty!" "Diddler and Reform!" 11. And within a few years, as a result of this indifference to the details of public duty, the most powerful politician in the Empire State of the Union was Jonathan Wild the Great, the captain of a band of plunderers. 12. I know it is said that the knaves have taken the honest men in a net, and have contrived machinery which will inevitably grind only the grist of rascals. 13. The answer is, that when honest men did once what they ought to do always, the thieves were netted and their machine was broken. 14. To say that in this country the rogues must rule, is to defy history and to despair of the republic.

II. 15. If ignorance and corruption and intrigue control the primary meeting, and manage the convention, and dictate the nomination, the fault is in the honest and intelligent workshop and office, in the library and the parlor, in the church and the school. 16. When they are as constant and faithful to their political rights as the slums and the grogshops, the pool-rooms and the kennels; when the educated, industrious, temperate, thrifty citizens are as zealous and prompt and unflinching in political activity as the ignorant and venal and mischievous, or when it is plain that they cannot be roused to their duty, then, but not until then—if ignorance and corruption always carry the day—there can be no honest question that the republic has failed. 17. But let us not be deceived. 18. While good men sit at home, not knowing that there is anything to be done, nor caring to know; cultivating a feeling that politics are tiresome and dirty, and politicians, vulgar bullies and braves; half persuaded that a republic is the contemptible rule of a mob, and secretly longing for a splendid and vigorous despotism—then remember, it is not a government mastered by ignorance, it is a government betrayed by intelligence; it is not the victory of the slums, it is the surrender of the schools; it is not that bad men are brave, but that good men are infidels and cowards.

VOCAL INTERPRETATION OF LITERATURE IN HIGH SCHOOLS¹

BERTHA FORBES HERRING
Senn High School, Chicago

FOR several years there has been exerted a great deal of pressure to encourage the teaching of the oral interpretation of literature in high schools. If we are to make a general response to this demand, we must re-state it and distinguish between what is ideal and what is practicable. The public schools of a democracy have no concern with the exceptional pupil who is a genius, except to do him as little harm as possible while laying the foundation for his further progress at the hands of other influences and institutions. The public school of a democracy *are concerned*, however, with the education of the average citizen and with the gradual improvement of the type. This means that it is no part of our function as educators to try to train pupils adequately to interpret classical literature orally, but that it should be our business to produce pupils who can read intelligently and intelligibly from the printed pages with which they are certain to come in contact in the ordinary routine of life. This re-statement of our problem is essential, if we are to know where to begin and how to proceed. We are to meet this demand, then, by training pupils to be intelligent oral readers, not necessarily artistic oral interpreters of classical literature.

As in all other arts intelligent craftsmanship precedes adequate artistic expression, so in oral reading the practical ability to read intelligently and intelligibly must precede any legitimate effort to interpret the classics. *Effective oral reading* now means to the average pupil something closely associated with his study of literature only. He does not understand that it is equally essential for the proper reading of his text books, of newspapers, of business letters and documents, of trade journals, of the set

¹ Paper read before the thirty-first educational conference of the Academies and high schools in relations with the University of Chicago, May 9, 1919.

of rules on the walls of the factory where he may soon be at work, of the directions for using a filing cabinet or a fire-extinguisher. Yet these are the things that will come within his daily experience in *any* event; whereas the oral interpretation of literature may or may not affect his future happiness and success in life.

Reading for the purpose of artistically interpreting literature to another involves, first of all, a vocal technique which it is certain that the average citizen will neither need nor use and which it is equally certain that the average pupil will have neither the desire nor the patience to develop. The real need, then, is for an ability to interpret the printed page for practical purposes, and this is what the public demands. This ability is closely connected with the business of earning a living, of discharging acceptably the duties of the average citizen, and of making effective and agreeable all those personal contacts which constitute our social, political, and industrial life. None can escape these demands if he would. All must meet them in some manner. To train the average pupil to meet them in some degree is the legitimate function of the public high school teacher, whatever her subject; but it is especially the function of the special teacher of reading, as well as her clear duty, because without the ability to read intelligently and intelligibly there are closed to her pupils many of the avenues of both information and preferment.

There seems to be an idea deeply rooted in the minds of some teachers of English that the special teacher of reading teaches it without teaching literature. They seem to think that she does not know literature and that she should not presume to try to do so, but should be satisfied to teach the more technical phases of the subject—the technique of speech and voice development. The teacher of reading *must* teach literature far more intensively than any teacher of English can take the time to teach it under present conditions. While the teacher of English teaches facts to a class, the special teacher of reading does this and also helps each pupil to express *himself* through the literature he presents. While the teacher of English explains what literature means to her, the special teacher of reading is doing this and is also permitting the pupil to express what it means to *him*. While the teacher of English necessarily emphasizes facts, matter, and con-

tent, the special teacher of reading, in addition to doing this, is awakening and developing the idea of responsibility to an audience. Her pupil is alternately performer and audience. He must learn to consider oral reading from the standpoint of the listener quite as seriously as he considers it from the standpoint of the reader. The idea of modifying his reading for the benefit of the audience is quite new to the average pupil. At first he reads as if reading aloud to himself, although he stands before a class. His desire to "get it over" to his friends in the class furnishes a definite motive for practising the rather tedious technical exercises which will enable him to read effectively. Once the novelty of these exercises has worn off, we may be sure that he will practice only those which experience has shown him will make his reading effective. While this limits the technique to the fewest and simplest possible exercises, there frequently results, nevertheless, a complete change in motive, and a change in the habits of thinking, breathing, and speech that ranges from partial to complete, according to the capacity of the individual for sustained effort. The change in *motive*, whereby the pupil becomes *audience-conscious*, in the true sense, is one of the most effective means of enabling him to forget himself and to overcome his own self-consciousness.

The course in reading for the first semester, which is elective, is essentially as follows, as I give it. At the first meeting of a class of approximately twenty, I begin with a half-humorous discussion of the various motives with which they have registered for the course. I uncover at once their varying degrees of earnestness and good intention—that is, their various little schemes (which each one thinks that he alone has discovered) to get a long rest and an easy credit. Some are amused, and some are appalled, at this ruthless exposure of their innermost thoughts. After a brief explanation to the effect that, first of all, I must diagnose their maladies as readers, and to that end they must prepare at once a short selection to read to me, they draw a deep breath, cheerfully certain that the class in reading is not only going to be pretty "soft," but great fun as well. In this they are about half right, for they do enjoy it. I then outline the work for the semester, which is divided into two parts of ten weeks each. During the first ten weeks we read together one or more

representative selections of each of four types: a story, a description, a poem, and a piece of forceful prose or verse. Each pupil has before him a copy of these selections. We study them intensively, developing gradually the principles upon which depend both the getting and the giving of the idea. I prefer to use no text book in this beginning class, which meets but twice a week. I give orally such instructions as are necessary. During this ten weeks we study what I prescribe.

During the second ten weeks each pupil presents four three-minute readings of *his own choosing*, which he has prepared, to the best of his own ability, in accordance with the principles developed during the first ten weeks. He has searched for these selections during the first ten weeks, and has found material which he thinks will most satisfactorily express his own taste. By the time I have heard each member of this class read one three-minute selection, I have given many criticisms and suggestions for the correction of specific faults. I have given exercises for breath control, for the placing of the voice, for clearer enunciation, and some easily acquired and applied rules for phrasing. Much of my criticism has been general, but it becomes evident by this time that some of the members of the class are earnestly practicing at home. Some have made up their minds to ride, and be entertained; but, soon, under the spur of pride and envy, they fall in line with the more ambitious members of the class and try to keep step, because they are lonesome.

A fifth three-minute selection is committed to memory, and recited as a final examination. This examination is a test of efficiency. The spirit of it is not—what do you know? but—what can you do? At the end of the tenth week I announce that, at the time of reciting for examination, each pupil must give me a short paper, stating what he has learned that he can consciously apply in preparing a selection for oral reading.

A pupil has not learned to read unless he has learned specific things to do in rehearsing a reading, and is to some extent independent of the teacher for his interpretation of the selection. The pupil has lived but little, has submitted much to higher authority, and wants a pattern to follow. This the old-fashioned elocution gave him. He is more or less terrified when told that he must indicate by his reading what the selection means to him. He is

accustomed to adopting without question the ideas and tastes of the teacher he likes, and to rejecting those of the teacher he does not like. To be obliged to defend his own interpretation made in the light of his own understanding is a healthy exercise, and is the only way to kill insincerity and artificiality. With plenty of latitude to choose for his reading what he thinks he understands and can express adequately, his growth in understanding and in appreciative reading is rapid and lasting. As a result of this freedom to express all that he is capable of expressing, the pupil at once feels an honest and wholesome dissatisfaction with his powers of expression, and there is now, for the first time, a rational basis for instruction in technique, with reason to hope for ultimate permanent improvement in speech habits.

Every class contains pupils with exceptional talent, whose progress is a constant stimulus to the less gifted, if rightly used by the teacher. The first ten weeks of laboratory work is intensive, and more or less interesting to the class. While it includes specific instruction in voice development and placing, in enunciation, deportment, etc., their importance is not fully sensed until the work in the second ten weeks of miscellaneous readings discloses the differences between the performances of the various pupils. This second ten weeks is always enjoyed, and it must be an exceptional class that does not eventually become a friendly and sympathetic unit.

After each reading, volunteer criticisms are called for. These are brought to a head by the teacher, who suggests specific remedies for such faults as have not already been covered by the pupils offering the criticisms. No performance is ever allowed to go uncriticised. Criticisms are always followed by encouraging and constructive suggestions. No ridicule is permitted. The inclination to ridicule or tease a pupil is, without exception, turned into the desire to help. By this time, every pupil in the class has developed, to some degree, the ability to criticise intelligently, and to offer helpful suggestions for improvement. The enthusiasm at this point becomes so great that they all want to talk at once—and frequently do. Spontaneity is now attained, and we begin to get results that justify the patient effort, which seemed more or less futile during the first ten weeks.

On a special card form I keep a record of each pupil's faults and progress. Entries are made on the back of this card after each recitation. They often include special data as to temperament, health, physical defects, etc., for guidance in the treatment of the individual, where the indicated remedies are out of the ordinary. The face of the card contains the pupil's record of scholarship and attendance. This tangible record of progress is of the greatest interest to pupils. It is a graphic chart of what they are accomplishing. Again and again, they come to me to see how they are getting along.

Recitations are always voluntary. This is a great shock at first. Each pupil fixes, in advance, the four dates on which he agrees to be ready to read. If, without good excuse, he does not read on any date he has chosen, he has failed for that recitation, and is marked accordingly.

Marks are given on the following points:

Voice

Carrying power and quality. Does the pupil make himself heard easily and pleasantly?

Enunciation

Is the pupil easily understood by the audience?

Phrasing

Does the pupil group his words so as to make his meaning easily grasped? Does he himself understand what he is reading?

Poise

Is the pupil free from fear of his audience? Is he able consciously to control his audience?

Sincerity

Does the manner of reading indicate indifference or sincerity?

Deportment

Is the pupil's manner easy, unaffected and dignified?

The pupil is graded more on the progress he has made from *his* starting point than upon any arbitrary standard of excellence established for the course. So many elements enter into an adequate and pleasing oral reading that the degree of progress in each case is the most satisfactory and equitable standard of measurement. Knowing this in advance, the backward pupil,

who might otherwise become hopelessly indifferent, sees a chance to get results that will be recognized, and puts forth an effort which he might otherwise feel was useless.

In every class there is at first an astonishing degree of spiritual weakness. The pupil wants to be called upon rather than to volunteer for recitations. The consciousness of being prepared soon gives him the spiritual courage to overcome this. Once the reluctance to say, "I am ready" is overcome, the teacher's problem is not to induce the pupils to recite, but to keep them from slipping in extra recitations, thus crowding out other members of the class. Success strengthens faith and develops courage. Spontaneity, simplicity, sincerity, earnestness, and genuine effectiveness follow as a matter of course. There is no doubt that the oral interpretation of literature is an aid in developing an appreciation of, and establishing a taste for, good literature. The most rational way to develop taste is to let the pupil begin with what he likes best. There is enough latitude allowed in the general assignment given to permit this.

The variety of selections brought in by the average class of twenty boys and girls is astonishing. The tendency at first is to bring selections from books known to be approved by the English teachers. These are frequently far beyond their capacity to express adequately, and a little insistence that they bring what they understand and like enlivens the programs and improves the reading. If the literary tone of the program falls to an alarming degree, we may know just how far we older people unconsciously impose our taste upon the pupil, and how greatly we usually over-estimate his understanding.

At the end of the ten weeks of varied programs and instruction, the boy who has chosen for his first selection "The Face on the Barr-Room Floor" is likely to present something superior for his last effort. This boy and the refined little girl who has read "The Vampire" are both reaching out after the same thing—an understanding of life. "Casey at the Bat" may not be the best literature, and "The Cremation of Sam McGee" may not satisfy the aesthetic taste, but the pupils who select readings such as these at first and show a steady growth in taste and appreciation by the character of selections presented later are on the right road.

EDITORIAL

VALEDICTORY

WITH this issue Volume VI of THE QUARTERLY is completed and the work of the first editor comes to a close. Volume VII will be put together by a new editor. This decision is not subject to change; it is irrevocable. There are many reasons for it. From the standpoint of the association and THE QUARTERLY, it is high time we had a change. THE QUARTERLY is, at least potentially, too much the voice of the profession to be left so long under the control of one man. The reasons why there has not been a change for six years need not be recounted here; but we trust that the arguments made in the last few years against a change will be no longer applicable.

We have doubtless taken "liberties" with manuscripts, in cutting or in correcting (at least from our point of view) spelling, grammar, punctuation. We have doubtless accepted manuscript that others would have rejected and rejected manuscript that others would have accepted. We've done our best and have no qualms of conscience. The work has been a pleasure, and it is counted a very real honor to have had the distinction of editing THE QUARTERLY for the first six years of its life.

THE QUARTERLY seems to be established. There is no longer any question of having copy enough, and the subscription list is large and growing. THE QUARTERLY should exert a greater and greater influence for good in American education. There cannot be found in our whole educational system a single cause better worth serving than that of intelligent speech education. Entrenched against it are ignorance, prejudice, selfishness, superstition, and sloth. May THE QUARTERLY fight the good fight more and more ably as the years bring accumulated knowledge and as editors come and go.

THE FORUM

PRELIMINARY ANNOUNCEMENT OF PROGRAM OF NEXT ANNUAL CONVENTION

HOTEL HOLLENDEN, Cleveland, Ohio, December 29, 30, 31

THE coming convention of the National Association of Teachers of Speech is going to be everybody's meeting. The calls have been many and insistent for a meeting relatively free from formal papers, so planned as to give a maximum of time for conference and discussion. At the coming meeting this demand will be fully met.

Cleveland is the choice of the Executive Committee by a vote of six to one, and the dates, December 29, 30, and 31 by a unanimous choice. The convention headquarters will be in the Hollenden Hotel. The rates for rooms there will be: Single rooms, \$3.00, \$3.50, \$4.00, \$5.00; Double rooms, \$5.00, \$5.50, \$6.00, \$7.00, (all rooms with bath). The three dollar rooms are limited in number. Early reservations are advised.

The program will inaugurate a new scheme to facilitate discussion, at the same time, however, retaining formal general sessions. This will involve the change to two types of meeting; one of the whole convention held every morning, and the other by sections, according to the several interests represented in the convention; held in the afternoons. At the general sessions all business will be taken up, committee reports heard and disposed of, and speeches or papers of a general character presented.

The sectional meetings will be six in number under the following heads:

1. College and University Problems, particularly Administration.
2. High School Problems.
3. Correction of Speech Defects.

4. Dramatics.
5. Courses in Public Speaking.
6. Interpretation.

In the sectional meetings there will be not more than two formal papers or speeches; in some cases only one, and it at least two sections, none at all. The following tentative program represents the plans for the various sessions:

GENERAL SESSIONS

WEDNESDAY, DECEMBER 29: 9 A. M.

Address; Leland T. Powers, Powers School, Boston, Mass.: "The Growth of the Art of Interpretation in America." Leland T. Powers needs no introduction to teachers of speech.

Report of the Research Committee; G. N. Merry, University of Iowa.

Report of the committee on membership; Bess Baker Pierce, Washington, D. C.

THURSDAY, DECEMBER 30: 9 A. M.

Address; President Rees Edgar Tulloss, Ph.D., Wittenberg College, Springfield, Ohio: "The Psychology of Speech Training as Mental Discipline." Dr. Tulloss is a qualified psychologist, a college administrator, and an experienced speaker.

Report of the Committee on Beginning College Course; R. D. T. Hollister, University of Michigan.

FRIDAY, DECEMBER 31: 9 A. M.

Business Session

Report of the Committee on High School Courses; Andrew T. Weaver, University of Wisconsin.

Report of the Committee on College Entrance; J. Walter Reeves, Peddie Institute, Highstown, N. J.

SECTIONAL MEETINGS

I. WEDNESDAY, DECEMBER 29: 2 P. M.

College and University Problems: Administration. James A. Winans, Dartmouth College, Presiding.

a. Paper; "The Boundaries of the Department of Speech;" John P. Ryan, former Dean of Grinnell College; a discussion of the specific work of the department of speech training as differentiated

from other disciplines. Professor Ryan has had a wide and vital experience in meeting this issue.

b. The above mentioned paper will undoubtedly inaugurate a most interesting and profitable discussion that will afford material for a full afternoon's conference. Many questions of policy and administration will be raised.

2. WEDNESDAY, DECEMBER 29: 2 P. M.

High School Problems; D. J. Heathcote, Kalamazoo, Mich. High School, Presiding.

a. Address; Claude P. Briggs, Principal Lakewood High School, Cleveland, Ohio: "Speech Training as a High School Subject."

Mr. Briggs has had a vigorous career as high school principal, and has always been exceptionally favorable to courses in speech training.

b. Paper: "A course in speech training for Junior High Schools"; Leland Burroughs, Normal School, Stevens Point, Wis.

c. A general discussion of high school problems will be launched with the following asked to lead off: Ralph E. Chapel, West High School, Akron, O.; Miss Olive Hart, South Philadelphia High School for Girls, Miss Ruth Kentzler, Proviso Township High School, Maywood, Illinois.

3. THURSDAY, DECEMBER 30: 2 P. M.

The Correction of Speech Defects; G. N. Merry, University of Iowa, Presiding.

a. Paper; "The Treatment of Speech Defects"; Dr. Elmer Kenyon, Chicago. Dr. Kenyon is one of the men who speaks on this subject with the note of authority.

b. Report on Cases: Miss Pauline Camp, Director of Speech Correction in the schools of Grand Rapids, Michigan, will present cases under the title: "Speech Treatment in the Schools of Grand Rapids."

c. Others will be asked to present cases, and full time will be given for free discussion.

4. THURSDAY, DECEMBER 30: 2 P. M.

Dramatics; John Dolman, Jr., University of Pennsylvania, Presiding.

a. Paper: a discussion of the methods and results of a working system for handling college dramatics; Professor Robert I. Illingworth, Lafayette College.

We have promise here of some new ideas that will be stimulating and enlightening.

b. General Discussion; lead by A. M. Drummond, Cornell University, Phillip M. Hicks, Swarthmore College, J. Stuart Lathers, Michigan State Normal College.

5. FRIDAY, DECEMBER 31: 2 P. M.

Courses in Public Speaking; D. W. Redmond, College of the City of New York, Presiding.

1. This will be a conference solely. The general topic will be "How I conduct my work in Public Speaking; My Aim and My Finished Product." The discussion will be started by H. F. Covington, Princeton University, J. M. O'Neill, University of Wisconsin, J. L. Lardner, Northwestern University, S. L. Garrison, Amherst.

6. FRIDAY, DECEMBER 31: 2 P. M.

Interpretation; A. T. Marshman, Ohio Wesleyan University, Presiding.

1. Conference without formal papers; on aims, methods, results, demonstrations. The discussion will be started by Davis Edwards, Oberlin College, F. H. Lane, University of Pittsburgh, Miss Gertrude Johnson, University of Wisconsin.

On Thursday evening will occur the annual dinner. It is the intention to make this more of an event than heretofore, providing entertainment that will make it more attractive than the events outside the convention program. We shall have with us whatever celebrities that can be caught near Cleveland at convention time, distinguished actors, publicists of general fame, possibly some of Ohio's future presidential timber! From our own ranks some will be drafted to entertain us. At any rate we shall have a sparkling program on Thursday evening.

From this announcement it is evident that the success of this year's meeting depends upon a large and representative gathering. If the sectional meetings are to be successful, there must be a goodly attendance of the people interested in the problems to be raised. Make your plans to come and send word around among your friends that you will meet them at the Cleveland meeting, December 29.

THE NATIONAL DIRECTORY 1920
MEMBERS OF THE NATIONAL ASSOCIATION OF TEACHERS
OF SPEECH

SUMMARY

Alabama	0	Brought Forward	156
Arizona	2	Nebraska	2
Arkansas	2	Nevada	0
California	11	New Hampshire	2
Colorado	3	New Jersey	8
Connecticut	4	New Mexico	0
Delaware	0	New York	31
District Columbia	3	North Carolina	1
Florida	1	North Dakota	1
Idaho	1	Ohio	23
Illinois	27	Oklahoma	1
Indiana	9	Oregon	2
Iowa	29	Pennsylvania	24
Kansas	6	Rhode Island	0
Kentucky	2	South Carolina	1
Louisiana	1	South Dakota	3
Maine	1	Tennessee	6
Maryland	1	Texas	10
Massachusetts	11	Utah	6
Michigan	17	Vermont	1
Minnesota	15	Virginia	1
Mississippi	2	Washington	3
Missouri	6	West Virginia	2
Montana	2	Wisconsin	21
		Wyoming	0
	156		

305

(NOTE: The February QUARTERLY will carry a supplement to this directory showing additions and corrections to this first listing. Future directories will probably appear only in the November numbers.)

ARIZONA

Phoenix

Lorenz, Jennie, 507 N. 7th St.

Prescott

Sprague, James E., Prescott Public Schools.

ARKANSAS

Conway

Hamilton, Martha, College St.

Fayetteville

Crocket, Mrs. W. Vandeventer, University of Arkansas.

CALIFORNIA

Berkeley

McLean, Fannie W., 1829 Bancroft Way.

Long Beach

Nattkemper, L. G., 412 E. 17th St.

Los Angeles

Stivers, Charles G., 427 West 5th St.

Wells, H. N., 318 Security Bldg.

Oakland

Miller, Mrs. Fanny Ward, Oakland School of Drama, 1455 First Ave.

Pasadena

Sterling, Eloise, 40 North Bonnie St.

San Bernadino

Freeman, J. G., 453 14th St.

San Mateo

Officer, Elizabeth L., Box 14.

San Rafael

Peckham, Ray Bliss, 763 Fifth Ave.

Stanford University

Bassett, Lee Emerson, Leland Stanford, Jr., University.

Watsonville

Burch, Mary, 116 Jefferson St.

COLORADO

Boulder

Hulbert, George.

Denver

Sturgis, Granville, 1776 Williams St.
Kingsley, Mrs. Perle Shale, 2056 S. York St., University of
Denver.

CONNECTICUT

Green's Farms

Hatch, George B.

Lakeville

Sturtevant, Leon J. Hotchkiss School.

Middletown

Gunnisonn, Binney, 200 College St., Wesleyan University.

Windsor

Cherry, G. F., Loomis Institute.

DISTRICT OF COLUMBIA

Brookland

Mooney, E. Vincent, Holy Cross College.

Washington

Hedrick, Jennie, 3321 N St.

Pierce, Bess Baker, 1421 Columbia Rd.

FLORIDA

De Land

Stoner, Irving C., John B. Stetson University.

IDAHO

Boise

Barnes, Elizabeth M., 607½ Hays St.

ILLINOIS

Chicago

Blood, Mary A., 3358 S. Michigan Ave.

Burbank, E. D., Ginn & Co., 2301 Prairie Ave.

Carnes, Miss L., 726 Bittersweet, Chicago Place.

Collingwood, Bessie G., 12127 Eggleston Ave.

Doyle, Mary A., 5252 Kenmore Ave.

Duke, Henry Clay, National Speech College, Kimball Hall, 1216
Astor St.

Herring, Bertha F., 1244 Granville Ave., Nicholas Senn High
School.

Kellog, Eloise, 5211 Woodlawn Ave.

Miner, Maud A., 718 Fine Arts Bldg.
Dennis, R. B., Northwestern University, 1900 Orrington Ave.

Evanston

Lardner, J. L., 810 Milburn St., Northwestern University.
Sarett, Lew R., Northwestern University.
Simon, Clarence T., Northwestern University.

Galesburg

Shaw, Warren Choate, Knox College.
Sheets, Roberta D., Lombard College.

Greenville

Rogers, M. Florence, Greenville College.

Monmouth

Menser, Clarence L., Monmouth College.

Naperville

Oliver, Guy E., North Western College, 68 Benton Ave.

Oak Park

Blount, Ralph E., 124 S. Oak Park Ave.
Kentzler, Ruth P., 44 Washington Blvd.
Parkhill, Mrs. C. E., 178 N. Kenilworth Ave.

Shannon

Greeley, Mrs. Romanza.

Urbana

Raines, Lester C., 903 W. Illinois St., University of Illinois.
Sergeant, A. Gertrude, 401 University Hall, University of Illinois.

Wolbert, Charles H., 605 Washington Blvd., University of Illinois.

Waukegan

Rankin, C. Adela, 404 Cony Ave.

Winnetka

Phillips, Arthur E., 451 E. Hill Rd.

INDIANA

Collegeville

Rapp, I. J.

Evansville

Joslin, Rose B., 623 Second St.

Greencastle

Gough, H. B., 1006 S. College Ave., De Pauw University.

Indianapolis

Perkins, Lola I., Manual Training H. S., 3760 N. Pennsylvania Ave.

Notre Dame

Farrell, William E., University of Notre Dame.

Richmond

Trueblood, E. P., Earlham College, 331 College Ave.

Terre Haute

Strain, Mary, Wiley High School.

Valparaiso

Talcott, Rollo Anson, 158 Greenwich St., Valparaiso University.

Lafayette

Thurber, C. H., 1022 7th St. W., Purdue University.

IOWA

Alden

Berry, Franc, High School.

Ames

Colby, Helen, State College.

Shattuck, Fredrica V., State College of Agriculture.

Anamosa

Beach, Elsa Strawman.

Boone

Tucker, Gracia E., Court House.

Cedar Falls

Barnes, John, Iowa State Teachers' College.

Cedar Rapids

Chapin, Florence, 2306 Upland Drive.

Gould, Ella, Coe College.

Coggon

Crosby, Kathryn J.

Dubuque

Rhomberg, Marie I., 4th St. Extension.

Fayette

Collett, Margaret Jayne, Upper Iowa University.

Grinnell

Ryan, J. P., Grinnell College.

Indianola

Dennis, W. C., 405 N. B. St., Simpson College.

Iowa City

Brown, Frederick W., University of Iowa.
Dumke, Emma C., University of Iowa.
Holcomb, Ray E., University of Iowa.
Mabie, Edward, University of Iowa.
Merry, Glenn N., University of Iowa.
Paul, Vera A., University of Iowa.
Sherman, Margaret S., University of Iowa.
West, Robert, University of Iowa.

Iowa Falls

Scott, Emma Pearl, Caroline Hall, Ellsworth College.

Lamoni

Whiting, June, Graceland College.

Le Mars

Mock, C. A., Western Union College.

Mt. Vernon

Baker, Rose Evelyn, Cornell College.
Himstead, R. E., Cornell College.

Sioux City

Marsh, Chas. A., 3915 Peters Ave.

Waterloo

Powers, Gladys B., 742 W. Third St.

Waukegan

Brohaw, Agnes R.

KANSAS

Emporia

Secrest, Bessie Gay, 1025 West St.

Iola

Bixler, Grace, 316 S. Elm St.

Kansas City

Youmans, Ray O., Kansas City University.

Linsborg

Swensson, Annie Theo, 343 College St. N.

Salina

Templer, Chas. S., 1104 S. Santa Fe St.

Topeka

Schonberger, E. D., Washburn College.

KENTUCKY

Wilmore

Nash, Texora, Asbury College.

Lexington

Mikesill, W. H., University of Kentucky.

LOUISIANA

Baton Rouge

Adams, J. Q., 534 St. Francis St., Louisiana State University.

MAINE

Lewiston

Baird, A. Craig, 173 Wood St., Bates College.

MARYLAND

Baltimore

French, John C., Johns Hopkins University.

MASSACHUSETTS

Amherst

Garrison, S. L., 125 S. Pleasant St., Amherst College.

Boston

Dacey, Theresa A., 27 Townsend St.

Neil, C. Edmund, Boston University.

Rice, Phidelah, Leland Powers School.

Swift, W. B., Normal School for Speech Education, 110 Bay State Rd.

Tripp, W. B., 25 Huntington Ave., No. 331, Emerson College of Oratory.

Williams, Dora, 66 Chestnut St.

South Hadley

Ball, Margaret, Mt. Holyoke College.

Couch, Miss I. C., Mt. Holyoke College.

Wellesley

Hunt, Mrs. Elizabeth Parker, Wellesley College.

Wellesley Hills

Wadsworth, Mary L., 5 Woodlawn Ave.

MICHIGAN

Ann Arbor

Hollister, R. D. T., 1306 Wells St., University of Michigan.

Immel, Ray K., 520 E. Ann St., University of Michigan.

Springstun, Humphreys, 604 E. Madison St.

Trueblood, Thomas C., 1024 Hill St., University of Michigan.
Wilner, George D., 415 E. Jefferson St., University of Michigan.

Detroit

Gratton, Ida E., Cass Technical High.
Paterson, Horace, 171 Griswold St.
Ramsay, Miss Eloise, Detroit Normal School.

Grand Rapids

Eich, Louis, Grand Rapids, Jr., College, 137 Congress St. S. E.

Hillsdale

Eichhorn, Enid, Hillsdale College.

Holland

Nykirk, J. B., Hope College.

Kalamazoo

Fisher, G. E., Kalamazoo College.
Heathcote, D. J., 213 Rose Place, High School.
Rousseau, Lousene, 416 Locust St., Western Normal College.

Saginaw

Hopkins, H. D., High School.

Salt Ste. Marie

McGurk, Anna, High School.

Ypsilanti

McKay, F. B., 1116 Ellis Rd., State Normal College.

MINNESOTA

Collegeville

Yuenger, Rev. David, St. John's University.

Mankato

Rackham, Henrietta, 422 Warren St.

Minneapolis

Garns, John S., University of Minnesota.
Lindsley, Chas. F., University of Minnesota.
Rarig, F. M., University of Minnesota.
Sanford, W. R., 820 University, S. E.

Moorhead

Menchhofer, Jos. D., 1018 7th Ave. S.

Northfield

Cochran, I. M., 205 E. Second St., Carleton College.

Pipestone

Seely, Blanche, 724 S. France St.

St. Paul

Austin, Helen H., 61 South St. Albans St., Central High School.
Graham, Ralph Edson, c/o Hamline University.
Morton, Marguerite, 824 Holly Avenue.

Winona

Gaylord, Joseph S., 311 W. Wabasha St., Normal School.
Robb, Marion D., West Lodge.
Slifer, Mary, Normal School.

MISSISSIPPI

Hattiesburg

Gay, J. C.

MISSOURI

Cape Girardeau

Loughlin, A. C., State Teachers' College.

Columbia

Tisdell, Frederick M., University of Missouri.

Kansas City

Anthony, Lenore, 3344 Virginia Ave.

Johnstone, A. H., 3000 Troost Ave.

Kirkwood

Mendham, Neely, 220 Way Ave.

Marionville

Murphy, Marie, Marionville College.

St. Louis

Gregory, Olivia, 3202 Palm St.

MONTANA

Lewistown

Ebert, Helene, 1001 W. Spring St.

Winnett

Tanner, B. F., Public Schools.

NEBRASKA

College View

Kirk, Everett D.

Omaha

Puls, Edwin, 312 Y. M. C. A. Bldg.

NEW HAMPSHIRE

Claremont

Forsyth, Anne Louise, 69 Maple Ave.

Hanover

Winans, J. A., Dartmouth College.

NEW JERSEY

Bayonne

Brown, Marguerite L., 38 East 37th St.

Convent Station

Myers, May E., College of St. Elizabeth.

East Orange

Freeman, Alice E., 307 William St.

Hightstown

Reeves, J. Walter, Longstreet Library, Peddie Institute.

Jersey City

Creasy, Hannah More, 2540 Boulevard.

Ziegner, Augusta A., 405 Fairmont Ave.

Lawrenceville

Wheeler, D. H., Lawrenceville School.

Princeton

Covington, Harry F., Princeton University.

Smith, Henry W., Princeton Theological Seminary, 16 Dickinson St.

Trenton

Kuhn, Effie Georgina, New Jersey State Normal School.

NEW YORK

Anandale-on-Hudson

Fowler, Cuthbert, St. Stephens College.

Brooklyn

Alt-Muller, Helen K., Parker Collegiate Institute.

Barker, Sara M., 1395 Dean St.

Dithridge, Rachel L., Eastern District High School.

Parker, Julia E., 23 Herkimer St.

Smith, W. Palmer, 330 East 19th St., Boys' High School.

Canton

Miles, Edson R.

Freeport

Marean, Maud L., 67 S. Bayview Ave., High School.

Ithaca

Caplon, Harry, Cornell University.

Drummond, Alexander, Library, Cornell University.

Hunt, Everett Lee, Cornell University.

Muchmore, G. B., 9 Central Ave., Cornell University.

New York

Briggs, C. C. D., University Heights, New York University.

Bullowa, Alma M., 148 East 71st St.

Currie, George J. D., American Academy Dramatic Art, Carnegie Bldg.

Curtis, Mary B., 2 Gramercy Park.

Daggett, Windsor P., 43 West 72nd St.

Zwinge, Mildred, 320 E. 86th St.

Loeb, Elizabeth Vera, 78 West 85th St.

Martin, Frederick, 157 East 67th St.

Prentiss, Henrietta, Hunter College.

Redmond, D. W., College of City of New York.

Taylor, Harris, 904 Lexington Ave.

Poughkeepsie

Cochran, Mary A., Vassar College.

Yost, Mary, Vassar College.

Scarborough-on-Hudson

Roy, John, The Scarborough School, Beechwood.

Schenectady

McKean, Horace G., Union College.

Syracuse

Bull, Grace S., Syracuse University.

Tilroe, H. M., Syracuse University.

Warner

Kennedy, S. L.

White Plains

Jolly, Arthur, White Plains High School.

NORTH CAROLINA

Chapel Hill

McKie, George, Durham Rd.

NORTH DAKOTA

University

Taylor, J. Adams, University of North Dakota.

OHIO

Akron

Chapel, Ralph, West High School.

McEbright, Miss Carita, 396 E. Market St.
MacKinnon, Annie Locke, 230 S. Portage Path.
Williams, Norma F., South High School.

Athens

Cherrington, Homer V., 113 Franklin Ave.
Cooper, W. H., Ohio University.
Voigt, Irma E.

Cincinnati

Armstrong, M. Louise, 271 McGregor Ave., Mt. Auburn.
Van Wye, B. C., University of Cincinnati.

Cleveland

O'Grady, Catherine L., 1579 Crawford Rd.
Woodward, Howard S., Western Reserve University.

Columbus

Ketcham, V. A., 47 E. Patterson Ave.

Dayton

Stivers, Grace H., The Calvert.

Delaware

Burford, Edith.
Hunter, R. C., Ohio Wesleyan University.
Marshman, J. T., Ohio Wesleyan University.

Lakewood

Swink, R. A., 13434 Harlan Ave.

New Concord

Layton, Charles R., Muskingum College.

Oberlin

Edwards, Davis, Oberlin College.

Oxford

Cowgill, B. R., Miami University.
Williamson, Arleigh B., Miami University.

Springfield

Hoffman, Mary O., Ferncliff Hall.

Westerville

Fritz, Charles, Otterbein College.

OKLAHOMA

El Reno

Misener, Lena E., 603 South Macomb Ave.

OREGON

Corvallis

Mitchell, C. B., Oregon State College.

Salem

Harding, Mina L., Willamette University.

PENNSYLVANIA

Allentown

Gabriel, Sara, Cedar Crest College.

Annvile

Adams, May Belle, Lebanon Valley College.

Beaver Falls

McConagha, Mrs. M. Carothers, 3014 College Ave.

Bethlehem

Luch, Myron J., Lehigh University.

Bryn Mawr

King, Samuel, Cartref Cottage.

Nichols, Tirzah L., Baldwin School.

Chester

Doyle, Martha W., 431 E. Broad St.

Easton

Illingworth, Robert S., Lafayette College.

Lewisburg

Rassweiler, G. F., Bucknell University.

Smith, Bromley, Bucknell University.

Meadville

Spalding, Alice Huntington, Allegheny College.

New Wilmington

Moses, Elbert R., Westminster College.

Philadelphia

Cunningham, Chas. E., University of Pennsylvania.

Diller, Margaret Patton, 527 S. 42nd Street.

Dolman, John Jr., University of Pennsylvania.

Hart, Olive Ely, South Philadelphia High School for Girls.

Pittsburgh

Coffey, Holbart R., 8 Oakland Ave.

Howe, Elizabeth P., 210 Kennedy Ave.

Lane, F. H., 219 Lothrop St., University of Pittsburgh.

State College

Jackson, Ruth E., 248 Burrows St.

Swarthmore

Hicks, Philip M., Swarthmore College.

Pearson, Paul M., Swarthmore College.

Villanova

Austin, Rev. T. B., Villanova College.

West Chester

Everett, Cora E., State Normal School.

SOUTH CAROLINA

Greenville

Buist, Idda Robbins, 1026 Pendleton St.

SOUTH DAKOTA

Huron

Hatch, Bessie M., Huron College.

Mitchell

Veatch, W. H., Wesleyan University.

Vermilion

Lyon, Clarence E., University of South Dakota.

TENNESSEE

Chatanooga

Strang, Frances T., McCollie School.

Maryville

Hunter, Edwin R., College Station.

Memphis

Schloss, Florence, 572 Poplar Ave.

Murfreesboro

Darrah, Martha E., Tennessee Women's College.

Nashville

Harris, Albert Mason, Vanderbilt University.

Woolson, Clara B., Fisk University.

TEXAS

Austin

Griscom, Ellwood, Jr., 706 W. 32nd St.

Shumacher, Matthew, St. Edward's College.

Shurter, E. D., University of Texas.

Denton

Smith, Justina, State College for Women.

Georgetown

Wentz, W. Dwight, 1403 Elm St.

Greenville

Reynolds, Belle W., Wesley College.

San Antonio

Abott, Frederick, 203 Oakland St.

San Marcos

Sholts, Geo. H., State Normal College.

Texarkana

Rodgers, Frances, 704 Oliver St.

Waco

Thompson, Agnes Myrtle, 1100 N. 15th St.

UTAH

Roosevelt

Keith, Mildred, Duchesne Co. High School.

Salt Lake City

Babcock, Maud May, University of Utah.

Boyer, Dewitt A., University of Utah.

Caldwell, Margaret, 124 F St.

Maw, Herbert B., 606 Judge Bldg.

Springville

Packard, Miss Eliza.

VERMONT

Middlebury

Davison, W. E., 18 Pleasant St., Middlebury College.

VIRGINIA

University

Paul, C. W., University of Virginia.

WASHINGTON

Seattle

Newbury, Georgia M., 533 12th Ave. N.

Tacoma

Black, Alberta E., Stadium High School.

Hovious, Lynette, College of Puget Sound, Sprague St.

WEST VIRGINIA

Buckhannon

Neptune, M. Mae, West Virginia, Wesleyan College.

Morgantown

Kay, Wilbur Jones, 669 Spruce St., University of West Virginia.

WISCONSIN

Appleton

Orr, F. Wesley, Lawrence College.

Ashland

Salisbury, L. H., Ellis Ave.

Stoddard, Cora L., 822 Ellis Ave.

Beaver Dam

Beebe, Miss J. H., Wayland Academy.

Kenosha

Bixby, Mrs. Grace, 436 Exchange St.

Casterton, Ruth, Pine Crest.

Kohler

Smith, Leon L.

La Crosse

Lyga, Rosalie, 306 State Bank Bldg.

Mashek, Anna M., 1240 Mississippi Ave.

Madison

Blanton, Smiley, University of Wisconsin.

Johnson, Gertrude E., 237 Langdon St., University of Wisconsin.

McCarthy, Margaret M., University of Wisconsin.

O'Neill J. M., 2011 Chadbourne Ave., University of Wisconsin.

Scott, Miss Almere, University of Wisconsin.

Stinchfield, Sara, University of Wisconsin.

Weaver, A. T., 1915 Keyes Ave., University of Wisconsin.

Williams, Robert E., University of Wisconsin.

Milwaukee

Robertson, Maude, 3102 Chestnut St.

Sheboygan

Forrer, Minnie M.

Stevens Point

Burroughs, Leland, Normal School.

Waukesha

Rankin, May N., 303 East Ave.

PERIODICALS

The Technique of Pageantry. BY LINWOOD TAFT, Ph.D. "The Drama," July, August, September, 1920, pp. 365-72.

This concise article presents a clear and comprehensive analysis of pageant production, and will be of especial interest to persons engaged in dramatic presentations. The writer discusses the business aspects of pageant staging, however, rather than the subtler problems of artistic and aesthetic effects. The discussion is divided into six parts:

I. THE INTRODUCTION. The principal aspects of pageantry are reviewed and the pageant differentiated from the ordinary dramatic performance. The pageant is seen as non-commercial and non-professional—the spontaneous expression of some phase of the life of the community. "The spontaneous and community aspects are the vital ones in pageantry." Of the two main types of pageants, the more or less local and historical pageant and the centennial celebration, the former is assigned the greater educational value, and the general pageant is accredited broader aesthetic possibilities. The relative advantages and disadvantages of indoor and out-of-door performances are discussed in the introduction to this article.

II. THE ORGANIZATION. "—the first step in the necessary organization is the appointment, or election, of the pageant chairman. . . . The pageant chairman should select the pageant committee—and the following pageant officers: (a) pageant master; (b) business manager; (c) pageant artist; (d) costumer; (e) musical director; (f) scenic manager; (g) electrician; (h) advertising manager; (i) director of episodes." The function of each of these officers is briefly noted. The pageant master must have aesthetic ideals and artistic appreciation. The color scheme for the whole pageant, as well as the color and lighting effects in the episodes are intrusted to the pageant artist.

III. THE BOOK. "The general theme, the title to the book, is selected by the community. The committee must decide upon the particular episodes or events to be presented. The names of these episodes become the chapter headings of the pageant book." Although Mr. Taft favors this method of preparing the book he admits that quite a different method may be followed. "The author may write the whole book without consulting anybody else, and when it is finished he may simply assign to each episode director the description of his episode and the director will have no initiative in the matter at all."

That very common error of pageant books, too much dialogue, is considered. Dialogue renders the scenes of the pageant trivial. The action should be sustained by the oratorical and the declamatory. This principle pertains likewise to the episodes.

Methods for securing variety are suggested, but such devices as dances and songs in chorus should be used sparingly, in the opinion of the writer, "if an effect of continuity and dignity is to be secured."

IV. THE MUSIC. The line that challenges the reader's attention in this section of the article is the following from the fourth paragraph: "Fairly proficient amateurs make much better material for the pageant orchestra than do regular theatre players." The conventional habits of the professional musician render him unable to respond readily to the variations in tempo of the pageant action, thinks Mr. Taft. His more fundamental objection, however, is: "As soon as the paid professional element enters into the pageant, the pageant begins to lose its spontaneous community aspect and takes on the character of the professional theatre performance."

V. THE CAST. "The aim in selecting the cast of characters for a pageant is to get persons who will look the parts and who have dramatic ability either already developed or latent. Only for the few parts that have lines is there need as well for good speaking voices. . . . The same rule holds for the cast of characters as was suggested for the selection of orchestra members. Professional actors and actresses are usually better left out. They put the stamp of the professional theatre on the action of the pageant as the theatre orchestra does upon the music and this should be the last influence one would select. It helps to break down the very spirit of the community life that the pageant is expected to build up."

VI. THE REHEARSALS. VII. THE PERFORMANCE.

Many concrete suggestions are given in these paragraphs concerning group rehearsals, full rehearsals, and the final performance that will assist the inexperienced pageant master. The keynote of efficiency is seen in DISCIPLINE, and the reader is given much practical information that will help him achieve a smooth performance.

The outstanding impression made upon the reader is, I think, that the pageant is the expression of community life, and its aim is perverted whenever commercialized or professionalized.

C. F. L.

The High School Forum. JOURNAL OF EDUCATION. September 30, 1920.

There is a short but interesting article in the Journal of Education for September 30, reporting an experiment carried out in the Deerfield (Mass.) High School and twelve other high schools.

The usual obstacles have been encountered: popular suspicion of the programs as insidious propaganda; no time for preparation by teachers; and no place in the crowded curriculum. All of these obstacles have been overcome by the presentation of *facts* fairly and without bias; by the use of prepared syllabi; and by the correlation of the Forum studies with textbooks in oral English, history, civics, et cetera.

A rather unique program has been evolved in these schools. The Forum program comprises a study of international relations. National representative groups are organized, all of the important nations of the world being represented by a group of students chosen from the student body. Each of these groups has frequent meetings, studying its relations to the rest of the world. Each national group elects a leader (from the senior class usually), and these national leaders have executive meetings in preparation for the general program. These preliminary studies prepare for the general discussion that results at the general meeting of the school.

This account of a new experiment as set forth in the *Journal of Education* should interest teachers engaged in the practical problem of discovering means of giving high school students opportunities for rational and effective public discussion.

C. F. L.

NEW BOOKS

The Fundamentals of Speech. (By CHARLES HENRY WOOLBERT, Ph.D., New York. Harper and Brothers. 1920. 384 Pages. \$2.20.

"The Fundamentals of Speech"—(When have we seen a more promising title?)—contains a preface and an introduction which give us the author's point of view, and thirteen chapters listed in the index as follows:

- I. Speech and The Learning Process.
- II. Types of Speech.
- III. The Conversational Mode.
- IV. Action.
- V. Posture, Movement, and Gesture.
- VI. The Voice in Speech.
- VII. Quality.
- VIII. Force.
- IX. Time.
- X. Pitch.
- XI. Finding the Meaning.
- XII. Carrying the Meaning.
- XIII. Standard of Effectiveness in Speaking.

At the end of the book there are a few selections of prose and poetry grouped under "For Interpretation," "Chiefly for Impersonation," and "For Public Address." Last of all there are three indexes; one of topics, one of selections, and one of authors. The selections are not bulky, occupying only about 40 pages in all, and are for the most part admirably chosen. Helpful exercises and assignments are generously interspersed throughout the text. It is obviously a book that will work well in the class room. It has come out of a live and successful experience in the class room.

I am genuinely enthusiastic over Dr. Woolbert's book. I am so much pleased with it that I am fearful lest my review of it shall sound more like an advertisement than a critical assessment of merit and defect. We have needed such a text so badly and so long that one may perhaps be pardoned for welcoming it in a non-critical frame of mind. Short-comings the volume may have—some of them will be hereinafter mentioned—but that it is one of the most significant recent contributions to the literature of speech no one can seriously doubt.

The book is written by a man who has made it his business to acquire an intimate first-hand knowledge of modern psychology and to apply its principles to the problems of speech delivery. (Be it noted in this connection that we have here a bona fide "Textbook of Delivery.") The material of the text is not only soundly scientific, it is readable and interesting. Most of us have come to a realization of the fact that we are workers in the field of applied psychology. As far as speech delivery is concerned, our relationship to psychology has been most imperfectly understood. We have had some excellent work on the thought and language aspects of the problem but it has remained for Dr. Woolbert to give us the first thoroughgoing scientific account of the mechanics of speaking and reading. He has done his work in distinguished fashion.

There have been and there still are in the academic world a considerable number of doubting Thomases who nourish the notion that there is not in the field of speech a sufficient body of scientific knowledge to justify the admission of our courses to the inner circle of those which really "belong." I know of no book which will do more to enlighten those who dwell in darkness as to the true nature of speech education than will this book. It claims for speech a larger and richer tract on the academic ranch than has hitherto been marked out for it and points the way into many fallow and untouched areas on every side. It gives the teacher of speech a new conception of the dignity and importance of his educational function.

The preface says: "It (the book) is frankly psychological in its foundation, and of psychologies it is outspokenly behavioristic—that is to say, it insists that speech is a matter of the whole man, the co-operative activity of the entire organism—" "Its essential thesis is that no speaking is good speaking which is not of the whole machine—" The method based upon this philosophy of the nature

of speech asserts that we can take hold of this entire organism at any point if we are intelligent workers. There are some temperamental mystics who will not talk the language of science. The absolutists of the "think the thought" school will work only with such insubstantial entities as minds which are supposed to function apart from or above the physical. These transcendentalists make the teaching of speech a matter of metaphysics when it is properly a matter of applied psychology. Dr. Woolbert's view has in it no room for mysticism in speech education. It is frankly pessimistic as to the possibility of minds functioning without bodies. It does not accept anything but "sound waves" and "light waves" as conductors of thought. It insists upon the value of and the necessity for, analysis as the basis of improvement in speech. It recognizes the value of conscious control as the precursor of right habits which are to function below the threshold. It is based upon the thesis that the old "think the thought" school and the equally old "make the motion" school teach only part of the truth and utilize only part of their potential resources. We need be neither mystics nor physical culture specialists. Once given the conception of a unit organism in which the mental and the physical are simply two facets of the same phenomenon, we have a healing and cementing principle which harmonizes all that is good in both the old schools, and makes the speech teacher a scientific expert in the important work of improving the human being's most delicate and significant reactions to his environment.

The analysis of speech into thought, language, voice, and action helps us to orient ourselves with respect to other academic disciplines such as psychology, logic, and English. We can work from this toward a more satisfactory coördination of our work with the work of other departments. It is plain that the emphasis in speech training will shift as we move from the college into the secondary school or vice versa.

Some readers will doubtless be disappointed at the paucity of specific "dos" and don'ts" in the book. Dr. Woolbert is as much a pragmatist as he is a behaviorist. He is loath to call methods good and bad, or right and wrong. With him they are first and foremost "effective" or "ineffective." Those who make of speech something akin to art for art's sake, will perhaps not like the standards here set up. Those who look upon speech as having one paramount

function viz. serving as a means of communication, will have no quarrel with these standards of effectiveness.

In all fairness it must be admitted that there are passages in the book which border on the obscure. This lack of clarity is due to various causes. Some of these causes seem to be: hurried writing, careless or inconsistent use of terms, long and involved statements, and the introduction of undefined terms. The most serious cases are those in which the laws of consistency are violated and those in which new and undefined terms are used. A conspicuous instance of inconsistency may be noted in the following: "Speech is a unified process, yet it is capable of analysis, like any other unity, into a multiplicity of elements, the broadest of which are, Thought, Diction, Voice, and Action." Thus is speech defined in the Introduction. Witness the definition of the same term in Chapter I, "Speech is sounds conventionalized." It seems to me that the treatment of a major term like this should be made scrupulously consistent throughout the book. The definition of the introduction is comprehensive, it enforces the idea that the speaker has expression agencies in bodily action as well as in voice. It seems strange that a partial definition like the second should occur anywhere in a book which emphasizes the importance of the messages carried by "light waves" from the speaker to the listener. The concept of empathy is thrown in by the use of the adjective "empathically" on page 127. (Many readers will doubtless accept the word as a misspelling of "emphatically.") So far as I know, the term is explained nowhere in the book and its use here is therefor both ineffective and confusing. The way out is through explication rather than omission. Certainly a discussion of empathy would be quite in place and very informative.

The chapter on Types of Speech leaves me slightly less than satisfied with the characterization of the kinds of reading and speaking and the distinctions among them. I cannot feel that conversation, informal public address, and oratory must always differ each from the others so materially as is here indicated. The differences have always seemed to me matters of degree rather than of fundamental nature, at least very largely so. I can do no other than emphatically dissent from the idea that there is a form of oral reading worth teaching to students which is less than interpretative reading. Certainly there is plenty of "plain" or "common" reading,

but I should describe it only in terms of a horrible example. This is not to say that there are not occasions when less personal feeling or more personal feeling may properly be manifested toward the thought and the intent of the material being read. Similarly, I cannot but be fearful regarding the effect of the doctrine of balance between "Communication" and "Exhibition" in certain kinds of reading and speaking. Could not some term with less unsatisfactory connotation be substituted for "Exhibition?"

HOWEVER, let none be led astray by my cavilling and carping. With all its imperfections on its head, "The Fundamentals of Speech" makes debtors of us all. It should be studied from cover to cover by every teacher of Speech. It is a tremendously significant textbook.

A. T. W.

A Manual for the Teaching of Reading. BY THE COMMITTEE ON STANDARDS AND MEASUREMENTS OF THE CHICAGO PRINCIPALS' CLUB, working with Assistant Superintendent Allison and District Superintendents Sullivan and Hitch. Published by the Board of Education of Chicago Schools, August, 1919.

This manual "is intended to suggest suitable material and approved methods for the teaching of reading. It is not an attempt to establish a uniform and compulsory method of treating the subject." "It has tried to avoid being theoretical or academic," but seeks to be practical. "Owing to the fact of composite authorship some repetitions and inconsistencies will be found. No attempt has been made to avoid defects of this kind."

It seems unfortunate that so worthy a purpose should be carried out in such a poor way. The repetitions are not so serious as are the inconsistencies. How a teacher is to get help from a series of suggestions which are unorganized and often contradictory is hard to conceive.

Much is made of the distinction between form and content. There is little to suggest that form and content are living parts of one organic whole and that any separation of them is sure to vitiate both the reading and the learning to read. The summary of the psychology and hygiene of reading is too brief and fragmentary to be of much help to teachers. Besides it contains inaccurate statements, which are likely to be misleading to teachers.

Aims, teachers' problems, methods, suggestions, devices, standards, and tests are given for each grade. The aims on the whole are well stated, even if there is some overlapping from grade to grade. The standards seem to be fairly well adapted to the various grades. The tests are so treated that they ought to be suggestive to teachers. Many of the devices are helpful. The discussion of methods and the suggestions for carrying out the methods are the least satisfactory parts of the manual. There is some danger that good teachers of reading would be injured if they should take these parts seriously. The most formal teachers will find the most to their liking in the methods and suggestions. Those teachers who have in some way found out how to make reading a vital part of the child's activities as a learner will hunt in vain for even a confirmation of their wisdom. They will wonder why teachers should pay so much attention to the turning of the wheels.

The distinction between methods and processes should be made clearer. Principles should be emphasized and when once accepted should be trusted and not restricted. Arguments for and against different methods are presented in serial form without being organized or evaluated. What teachers need is to be guided to sound thinking based on sound logic and not to be invited to take their pick according to their preferences.

The treatment of oral expression is too meager to give it a suitable place among the problems of reading in the elementary schools.

J. S. G.

The Philosophy of Speech. BY GEORGE WILLIS. New York. The MacMillan Company.

The chapters of this book form a series of essays in support of an educational program. The book is therefore an argument for a thesis rather than an exposition of a system of ideas. When this is recognized possible criticism of some chapters as not making any notable contribution to the immediate subject under discussion is seen to be pointless.

The author holds that the duty of the state is to provide the elements of a liberal education rather than a vocational training for all its citizens. Vocational training is a matter for the individual, but the knowledge that makes us more human is the concern of us all.

"An educated person in the sense in which we use the word when we speak of the educated and uneducated classes, is simply one who understands his own language. To lay a firm hold on this definition is most important, because it gives us the only criterion by which we may distinguish, among the vast heaps of knowledge which have accumulated today, those which are essentially educative and those which are not." (p. 210.) With this conception of an educated man as the proper product of the public schools, Mr. Willis offers a program which he believes will more nearly attain its purpose than the present one.

Since two-thirds of our words are borrowed from the Latin, Mr. Willis believes a knowledge of Latin to be essential to an understanding of English. But he is not to be confused with those overslept defenders of the faith who have long seen only ruin following upon the decay of the classics. Mr. Willis is as iconoclastic as Mr. Flexner himself. Grammar, whether Latin or English, is an abomination unto him. Latin grammar is useless because it is neither possible nor particularly desirable to cultivate an elegant Latin prose style. The purpose of studying Latin is to learn the significance of words through familiarity with its vocabulary. "The Latin syntax is dead, but the Latin language is living." (p. 221.) A sufficient knowledge of Latin could be obtained in two or three years by a study of simple anecdotes and tales such as were compiled by medieval monks in the *Gesta Romanorum*. From the viewpoint of a Ciceronian the style is barbarous. But translation is easy, the tales are valuable and interesting, and we need not be concerned with style or syntax. In writing prose composition Latin should be written in the English order. How many of us would have regarded Mr. Willis as our greatest benefactor could he have given currency to his opinion of grammar when we were writing prose composition! "The whole difficulty, then, of teaching Latin in our elementary schools would be solved if we could agree to accept as the goal of our curriculum the faculty to read such Latin. Let it be remembered that we are considering how Latin may be most quickly and pleasantly taught, considered as the clue to understanding modern English; the question how Latin should be taught, considered as a means of reading Latin authors, is a wholly different one. We must in fact, recognize two distinct courses of training in Latin, one occupying from two to three years and designed to

produce an educated Englishman, and one occupying from ten to fifteen years and designed to produce a scholar and *littérateur*." (p. 228.)

The more direct concern of the teacher of Public Speaking with the book is, however, in Mr. Willis' opinion of English grammar. To lay the foundation for his attack on grammar, the opening chapters deal with the origin and growth of speech. He presents with illustrations the well-known pooh pooh and ding dong theories of language, with the development from symbolic gesture. He also discusses phonetic reasons for the change and growth of words and illustrates copiously with examples from Greek, Latin, French, Russian, and German. A critic might charge that his theories of language are old, that some of his etymologies are questionable, and that he is at times inclined to take too seriously explanations that are fanciful. This would not be surprising in this field, even in a work of scientific pretensions. But the point he is here establishing (which may seem like carrying coals to Newcastle) is that language has evolved and is evolving and cannot be restrained within the bounds of arbitrary rules. After carrying these ideas through a discussion of speech and thought and then of metaphor he is ready to attack grammar.

"One hour of every school week is usually spent in teaching a science called English grammar. As a matter of fact, there is no such science. What is usually comprised under that name is simply a heap of intellectual refuse composed of the decayed remnants of theoretical logic mixed with the dry bones of practical linguistic, severed from the structure which they were intended to support; a very nursery of sciolism, pedantry, false accuracy, and all the race of intellectual maggots. It is a subject which is painful alike to learn and to teach, not with that exhilarating pain which accompanies the effort to master the difficulties of real knowledge, but with a dull disgust which is the instinctive protest of the intellect against that which is unintelligible. It is a study which is not and never has been, and never can be, of the least use to anybody; and, worst of all, it is calculated to engender an early repugnance to learning in the mind of the pupil, which is the worst foe that education encounters." (p. 217.) "Grammar, the theory of speech, is a department of philosophy. Grammar as usually understood is a part of linguistic, the practice of teaching languages . . . Grammar is

the business of the philosopher; linguistic of the schoolmaster. We do not go to the library assistant for our theory of knowledge. Why, then, should we go to the schoolmaster for our theory of grammar?" (pp. 87-8.) He proceeds to illustrate how such endlessly disputed philosophical problems as the relation of the finite to the infinite, the relation of the one and the many, of the continuous and the discrete are all involved in questions of grammar, for ignorance of which the schoolboy is punished.

With such a position in regard to Latin and Grammar, positions which seem contradictory, for we expect a Latinist to be a Grammarian and vice versa, his chapters on such practical problems as simplified spelling, purism and correct speech become doubly interesting. His command of linguistic and philosophic learning entitle his opinions to a respectful hearing.

His regard for Latin naturally leads him to oppose changes in spelling that obliterate so much of a word's significance. He has many illustrations of the increased meaning given to words by their spelling, and insists that letters are as much part of a word as the sound, particularly of the many words we almost never hear in daily conversation. He is far from being a traditionalist, however. "With regard to the general question of reform, we would welcome any measures which would help to undermine the reverence now paid to the dictionary as a standard of orthography and diminish the importance now commonly attached to correctness in spelling, and we would commend the adoption of a simpler spelling of many individual words, simply as a matter of literary style. At present it is so widely believed that to spell incorrectly is a mark of vulgar ignorance, that no one can afford to be unorthodox in this matter. We desire to see it universally acknowledged that to spell correctly is often a weak concession to error, and that to spell incorrectly is to dispute the authority of folly and assert our spiritual independence of fashion. We would have individuality apparent in an author's spelling, as in all details of his mental apparel." (p. 134.)

The scholar who feels that words should be used only in their original sense will derive little comfort from the chapter on Purism. After many illustrations of the changes in words, often regarded as corruptions and degradations, he concludes, "When we use a word in its modern sense we are on certain ground; when we use it in its ancient sense, we are dependent of our own or somebody else's

historical knowledge, and if we fall into error it will be a particularly gross one, since it will be accompanied by an ostentation of learning. . . . There is something futile in the habit of deploring the degradation of words, for, after all, the menial offices of speech must be performed by some words, and if we are depressed by seeing noble words on the down grade we ought to be consoled by seeing humble words on the up grade." (pp. 166-7.)

Every teacher of speech has pondered over questions of colloquialisms, dialect and slang. Not a few of the oral English enthusiasts find their inspiration in a desire to standardize our speech and to eliminate all that displeases them. Their longing for a pope in matters of speech is almost religious in its ardor. Here again it is strange to see a latinist defending the variations of dialect. His criterion in the matter of correct speech he draws from the distinction between dialect and slang, which we quote. "The essential difference between dialect and slang is that the former is a property of words, the latter of ideas; one is on the lips, the other in the mind. . . . True slang consists solely in the use of metaphors, that is, the use of one idea to indicate another. For example, if we speak of a ruler as "the helmsman of the State," we use a metaphor which holds good wherever men exist in communities and employ the art of navigation. . . . Besides these common experiences, however, every man has others which he shares only with a limited number of his fellows. Of these the most important are the experiences he encounters in his daily trade or calling. . . . The gold-miner washes the proceeds of his day's labor in a pan of water to separate the metal from the earth; hence "to pan out" is connected in his mind with the idea of estimating the probable fruits of labor. . . . A slang phrase, then, is a metaphor of limited significance. To use the metaphors of one's trade is, of course, quite proper when conversing with another of the same trade, but to use them outside that area implies an incapacity to adjust oneself to environment; whilst to use the metaphors of another calling is an affectation of knowledge which one does not possess. . . . Slang is the only fault which a critic or a teacher can wholeheartedly condemn in English speech." (pp. 195-7.)

Whether or not one wishes to espouse Mr. Willis' cause, in its presentation he offers so much of general interest, he draws from so wide a field, he illustrates with such facility and felicity that the

book is a genuine stimulant. The professional philologist may pass it by for heavier diet, but for the amateur, or for the teacher of speech whose duties do not permit him to become a linguist, the book brings to a focus many matters not often considered.

E. L. H.

The Great Tradition. EDITED BY EDWIN GREENLAW AND JAMES HOLLY HANFORD. Chicago: Scott, Foresman, and Co. 1920. Cloth.

This is a mammoth one-volume collection of English and American literature—nearly seven hundred double column, nine point, quarto pages. It is designed chiefly for the student of literature and ought to be more helpful to such a student than any other single volume of collections yet produced. This one is different. And its difference makes this one particularly helpful to the student of oratorical literature, and speech composition. The plan and purpose of the editors being what it is, they inevitably include a great many speeches in their collection. The introduction states the purpose as follows: "The present volume recognizes both the need of teaching literature for its human and intrinsic value and the need of providing salutary discipline through a rigid adherence to a logically connected program of ideas. The basis of the book is historical, but it does not represent *literary* history in the narrower sense. The selections are chosen partly for their value as expression of permanent human emotions and points of view; partly as landmarks in the march of the Anglo-Saxon mind from the beginning of the modern period. They are intended to represent, not the literary forms and manners, but the dominant ideas of successive epochs in the national life of the two great English speaking peoples, as these ideas have received large and permanent expression in literature. It will be recognized at once that in making this their principle of selection the editors have been true to the deeper current and the main intention of English literature, which has from the beginning been conditioned not by canons and principles of art but by national thought and feeling."

The grouping and arrangement is not only clear and orderly but *significant*. The editors seem to have been dealing with ideas rather than dates when they made their divisions and subdivisions. It is all thoroughly well done.

J. M. O'N.

Shakespeare for Community Players. BY ROY MITCHELL, Director of Hart House Theatre, University of Toronto; former technical director of the Greenwich Village Theatre, New York City. Illustrated by J. E. H. MacDonald. Dent, London and Toronto; Dutton, New York. 1919.

The scope of this attractive volume is somewhat wider than the title indicates; it is really a handbook of dramatics for amateurs, with special hints on the production of Shakespeare.

As he states in the Preface, the author has written frankly for the beginner in dramatics, allowing the more advanced player to take what he needs. "The only reader who has not been provided for" he adds, "is the one who believes he knows everything and consequently has no need for any book."

The ground covered is very much that of the "Play Production" course now offered in a number of colleges, and the book might possibly serve as a text for such a course. The topics treated include Choosing the play, Organization, Rehearsal, Stage-Setting, Furniture and Accessories, Dresses, Lighting, Make-Up, Music, and the *Matinée Lyrique*. The author has succeeded in presenting the material clearly and readably, and the illustrator has added some helpful costume plates and sketches of furniture and settings.

The community spirit pervades the whole book. While stressing the importance of good generalship, Mr. Mitchell strongly discourages the "one man" idea, and insists upon the importance of so dividing labor and responsibilities as to foster the spirit of community endeavor. For that reason he expands considerably upon the incidental craftsmanship of play production—the functions of the "producing staff" as distinguished from the cast; and it is in this field that he makes his most distinctive and most helpful contribution. In the experience of the reviewer the morale of the producing staff is one of the most troublesome problems an amateur director has to face; Mr. Mitchell's fascinating chapters on settings, furniture, and lighting should help to solve it.

JOHN DOLMAN, JR.

Delight and Power in Speech. BY L. G. NATTKEMPER AND GEORGE WHARTON JAMES. Radiant Life Press, Pasadena, Cal., 1919. Cloth.

This is a strangely disordered volume containing innumerable selections under some fifteen separate headings. There are perhaps

six hundred large pages of selections in fine print, and about one hundred and fifty pages of text and exercises. I am not sure. There is no table of contents, and the text is so bewilderingly mixed up with the selections that too much labor would be required to tabulate the space. The text is negligible, obvious, superficial, jumbled. Perhaps the most unusual (please note the adjective) part of the book is some 15 pages of alliterative exercises of the Theophilus Thistle type. Two of these, covering nearly four pages, were entered according to Act of Congress, in 1884 and 1885, in the office of the Librarian of Congress at Washington, D. C., by George Wharton James. One concerns itself with a famous fish factor who found himself father of five fine flirting females, and the other covers two pages with words beginning with m in mentioning memory's marvelous manifestation.

In the six hundred pages of selections all sorts of literature, and near literature, and awful attempts at literature, can be found—and quantities of each sort. A hint to puzzled contest judges may be helpful: Instead of going mad trying to answer that old, old question, "Where on earth did they *find* such stuff?" just turn to the index of "Delight and Power." It's listed there—along with much of the best prose and poetry ever written.

J. M. O'N.

Pageantry, and the Pilgrim Tercentenary Celebration. BY PROF. B. ROLAND LEWIS, University of Utah. University of Utah Bulletins, Vol. 10, No. 4.

This is a pamphlet issued by the "State Committee for the Utah-Pilgrim Tercentenary Celebration" (the hyphen is theirs), and is primarily an impassioned appeal to the people and the schools of the State of Utah to cut loose and organize a rip-roarin', ding-bustin' celebration!—the exclamation points being occasionally punctuated with words.

Incidentally it recommends pageantry as the means, and offers some suggestions as to how to organize pageants.

The *Appendix* (considerably larger than the pamphlet proper) contains four sample pageants on the Pilgrim theme, two of them written as part of the work in the Summer School course in Pageantry at the University of Utah. One of these, by Ethel M. Connelly, described as "a Portrayal of Anglo-Saxon Fortitude in

"Fighting for the Common Weal," is especially interesting. Prologue and interludes are carried forward by a Greek chorus of Anglo-Saxons—an Ætheling a Scôp, and a band of Thanes; and as the pageantry unfolds showing episodes in American history from the Pilgrim expedition to the late World War, the Scôp traces the history of the Anglo-Saxon spirit in thumping four-stress alliterative verse, after the manner of Beowulf. The verse, while not masterfully perfect, is not so bad as it might be, and certainly serves its purpose.

The most useful feature of the pamphlet to readers outside of the State of Utah is the rather full bibliography on all phases of pageantry, to be found at the end.

JOHN DOLMAN, JR.

Two Hundred Plays for Amateurs. COMPILED BY CLARENCE STRATTON. St. Louis. \$1.00.

Out of his rich experience Professor Clarence Stratton has compiled a list of two hundred plays for amateurs. The first hundred is a list of long plays; the second hundred of one-act plays. Each title is annotated by the compiler. Copies of the list, in typewritten form, may be had from Professor Stratton, Central High School, St. Louis, Mo., or from Drama Shop, 7 East 42nd Street, New York City. Price \$1.00.

J. P. R.

Fundamentals of Speech

A Textbook of Delivery

By

CHARLES H. WOLBERT, Ph.D.

University of Illinois

What others say of it.

"We consider Dr. Woolbert's book the best beginner's book in speech yet published and are adopting it for our beginner's course."—J. M. O'Neill, University of Wisconsin.

"The book fits into the college curriculum making the course in speech a part of the regular educational program, instead of a side line amid the teacher's personal opinions of the art of speaking as opposed to the science of expression."—Glenn N. Merry, University of Iowa.

"For the first course in speech training it is the most satisfactory book I have yet found."—J. F. Ryan, Grinnell College.

"It is the best book I have found on the subject since I have been teaching. It is excellent."—R. S. Illingworth, Lafayette College.

"The treatment is refreshingly scientific and modern, and the form of presentation well adapted to the requirements of a first course in the subject."—Emory Holloway, Adelphi College.

What the Publishers say of it.

- I. It contains ample assignments for speeches, selections, exercises, drills, and readings.
- II. It is based on foundation principles of Psychology and from the standpoint of the Psychologist answers these questions:
 - a. How is thought carried?
 - b. What is the relation of thought to voice and action?
 - c. How must speech be learned and corrected?
 - d. How are thought and feeling expressed?
 - e. What is grace in gesture and action?
 - f. How is meaning found and carried?
 - g. What are the gauges of effectiveness in delivery?
- III. It contains a clear statement of the relation of thought, language, voice and action—the four necessary factors of speech.

Harper & Brothers

Franklin Square

Established 1817

NEW YORK

The Quarterly Journal of Speech Education

is devoted to the professional interests of teachers of ALL branches of the speech arts. It will keep you in touch with ALL professional development in the teaching of these branches and with ALL scientific advancement in this department. It will give you the BEST articles, reports and discussions in this field.

Do you get it regularly?

The National Association of Teachers of Speech

is just what the name implies. These teachers help each other and get help from each other. They publish the QUARTERLY JOURNAL OF SPEECH EDUCATION. They meet once a year to talk over the problems of teaching and to get to know each other better.

Do you belong?

One dollar makes you a life member of the National Association of Teachers of Speech. You remain in good standing so long as your dues are paid.

Two dollars and fifty cents pays your annual dues and entitles you to the QUARTERLY JOURNAL OF SPEECH EDUCATION.

If you are not a member, send \$3.50 today to

RAY K. IMMEL, *Treas. and Bus. Mgr.*, Ann Arbor, Mich.

A Manual of Debate and Oral Discussion

By
James M. O'Neill

12 mo., 303 pp. Price \$1.50

This book is for schools, clubs, and societies. It is essentially different from any other text now available. The treatment is *short, simple*, and above all, *accurate*. The aim is to make debating and discussion more directly identical with the actual debating of practical life. The statements regarding evidence, burden of proof, issues, etc., are true not only for classes, but also wherever orderly, public discussion takes place.

In addition to presenting the principles of argumentation and debate, Professor O'Neill gives helpful suggestions as to conducting discussion contests, the organization and judging of debates, the rules of procedure, etc. Unquestionably it is a notable addition to the literature of the field.

THE CENTURY CO.

2126 Prairie Ave.
Chicago, Illinois

353 Fourth Ave.
New York City

Two Hundred Plays Suitable for Amateurs

Compiled by
CLARENCE STRATTON

Short, definite annotations
show the special fitness of 100
one-act, 100 full-length plays.
Mimeographed pamphlet.

"A valuable aid to little theater and
amateur groups in search of plays."
—*Drama*.

ONE DOLLAR

4477 Pershing Avenue
SAINT LOUIS MISSOURI

Northwestern University School of Oratory

A University Professional School

OFFERS a two-year professional course
for the study of Expression, Public
Speaking, Story Telling, Public Address,
School Dramatics, etc. For readers and
speakers. A diploma course.

A four-year college and professional
course leading to a Bachelor's degree and to
the Special Diploma, Graduate in Speech
Arts. For teachers, readers, speakers and
students who wish a college education with
a maximum emphasis on Public Speaking,
Debate, etc.

Address Director Ralph Dennis, Box 22,
Evanston, Ill.

TWO STANDARD TEXTS

in use throughout the nation and spontaneously commended by over two hundred teachers of public speaking

EFFECTIVE SPEAKING

By ARTHUR EDWARD PHILLIPS, Director, Department of Public Speaking, the Theological Seminary of the Evangelical Lutheran Church at Chicago; Principal, Phillips School of Oratory, Chicago.

Of this book the *Review* of Princeton University says: "*Effective Speaking* is now used as a textbook in very many of our leading universities, and is generally considered by teachers of public speaking to be the **most helpful work on that subject yet published**. It is a definite, clear, and convincing presentation of the essential principles of effectiveness in all forms of speaking."

Recently a magazine of international circulation, in response to the request for the name of a good book on Public Speaking, made special inquiry, and reported to its readers that the **very best book** was *Effective Speaking*.

WARNING

On account of the great success and nation-wide popularity of *Effective Speaking* by Arthur Edward Phillips, there are appearing near imitations of the title of this book.

Fix in your mind the exact title and the name of the author. Insist on getting *Effective Speaking* by Phillips (Arthur Edward).

NATURAL DRILLS IN EXPRESSION WITH SELECTIONS

By ARTHUR EDWARD PHILLIPS.

THE GREATEST RESULT IN THE LEAST TIME. By means of the half-minute to minute colloquial and classical drills, every student, even in a large class, can be given **personal drill and criticism at each session**. The entire text of *Natural Drills in Expression with Selections* is constructed so as to meet the great truth psychology has demonstrated, namely, that **frequent short recitations are productive of much greater result than infrequent long recitations**.

A TEXT THE STUDENTS ENJOY. It is the unanimous testimony of those who use *Natural Drills in Expression with Selections* that it is a text the students enjoy. The simple examples from everyday life, the classical parallels, the novelty of the drills in articulation, and the great **variety** of the selections, all these give to the text a freshness of treatment that keeps the student **pleasurably interested**.

NOTE.—If you are teaching the use of the voice, correct articulation, the interpretation of literature, and all that pertains to *delivery* you need *Natural Drills in Expression with Selections*.

If you are teaching *Extemporaneous Speaking*, how to construct a speech—how to be effective in the *manner* of one's talk—you need *Effective Speaking*.

THE NEWTON COMPANY

Chicago, Ill.

